THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

JUNE 1910

PRICE 50 SEN

YEN 4.50 PER YEAR.

Digitized by Google
Original from UNIVERSITY OF IOWA

The Japan Advertiser

Tokyo

ADVERTISER BUILDING

THE LEADING FOREIGN DAILY PUBLISHED IN JAPAN.

THE LARGEST CABLE SERVICE,
THE BEST JAPANESE SERVICE.

LARGEST CIRCULATION AND CONCEDED TO BE THE BEST ADVERTISING MEDIUM.

B. Wiltrid Fleisher,

Publisher.

Digitized by Google

Original from
UNIVERSITY OF IOWA

THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE."

CONTENTS FOR JUNE 1910

FRONTISPIECES—OIRAN AND MAIDS AND FERRY BOAT ON THE SUMIDA		328, 329, 330
THE SCHOOL OF UKIYO-YE	W. Lawrence Keane	331
RELIGIOUS REFORM IN JAPAN	Tetsujirō Inouye	351
A DAUGHTER OF THE SAMURAI	Clay MacCauley	355
FORESTRY OF JAPAN	Homi Hirasawa	369
MAKERS OF MODERN JAPAN	Walter Dening	377
THE REBUS AND ITS KIN IN JAPAN	Frederick Starr	385
PRACTICAL TEACHING OF PATRIOTISM	Yeikichirō Motono	391
A HERO OF THE SEAS (*Poem*)	E. Mary d'Anethan	394
SUBMARINE NUMBER 6		395
THE TEARS OF THE SAME-BITO	Madame Y. Ozaki	399
A WEDDING IN LOO CHOO	Henry B. Schwartz	405
THROUGH JAPANESE EYES	Arthur Lloyd	409
AROUND THE HIBACHI		412
CURRENT JAPANESE THOUGHT		419

PROPRIETORS
B. Wilfrid Fleisher: Seishin Hirayama,

EDITORS
Zoë Kincaid:—Y. Bryan Yamashita.

PUBLISHED BY
THE JAPAN MAGAZINE COMPANY, ADVERTISER BUILDING, TOKYO, JAPAN.

TERMS:—*Yen* 4.50 a year in advance; 50 *sen* a copy. Foreign subscription, *Yen* 6.00 per year in advance. Subscribers should remit in P. O. or express money orders, or in bank checks or drafts in registered letters, made payable to The Japan Magazine Co. The Japanese *yen* is equivalent to 50 cents U. S. currency and two shillings English currency.

Telegraphic Address: ADVERTISER TOKYO

Digitized by Google

Original from UNIVERSITY OF IOWA

Oiran and Maids. By Hosoda Eishi (1785)

Digitized by Google
Original from
UNIVERSITY OF IOWA

COMPANION PRINT BY SAME ARTIST. *(See The School of Ukiyo-Ye)*

Digitized by Google

Original from
UNIVERSITY OF IOWA

FERRY BOAT ON THE SUMIDA
Triptych by Torii Kiyonaga (1780)

Digitized by Google
Original from UNIVERSITY OF IOWA

The Japan Magazine

VOL. I. JUNE, 1910 NO. 5

The School of Ukiyo-Ye

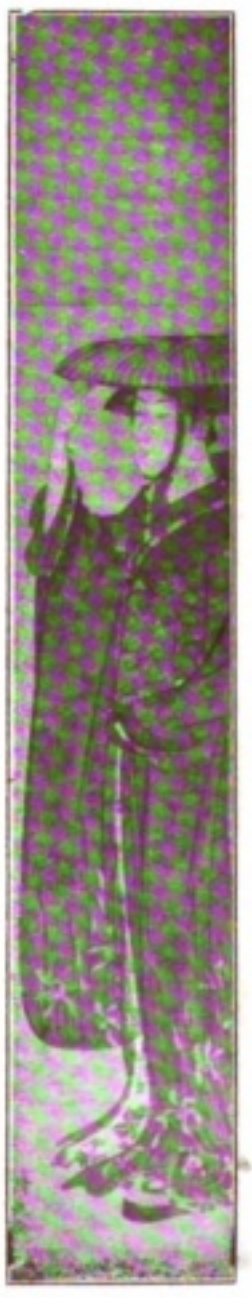
By WILLIAM LAWRENCE KEANE

(With Illustrations from his Own Collection)

A Komuso. Hashirakake by Suzuki Harunobu (1775)

SO much has been written about this fascinating branch of Japanese art, that I fear there is little left for me to say. Many books have been published during the past twenty years, and in the monthly magazines of Europe and America, much space is devoted at frequent intervals to articles on Japanese prints; so that it would seem that no school of art of any country is attracting the wide-spread attention, as is this school of Ukiyo-ye. Might I add, "and justly so," for where can be found more fascinating pictures than these enchanting prints, with their wealth of marvellous color schemes and exquisite compositions? It is not surprising that they have taken a well merited place in the art centres of Europe and America, and the very fact alone that the great Whistler found inspiration from the study of them, was in itself a high tribute to the school. Their value has long been recognized in America, England and France, and it now appears that Germany is only just awakening to their artistic worth. This was evidenced at the recent auctions in Tokyo, when German buyers were the highest bidders and secured the *pieces de resistance* of the sale, large sums having been paid for pictures by Masanobu, Toyonobu, Kiyomitsu, Sharaku, and Harunobu.

Strange as it may seem, this school has had no place in the artistic world of the country of its inception. It was the art of the common people, representing "pictures of the pass-



Hashirakake by Koriusai (1780)

Digitized by Google

Original from UNIVERSITY OF IOWA

ing world," the word "Ukiyo" meaning the "under world" and "E" the Japanese term for picture or drawing. These prints depicted scenes from the every-day life of the people, and favorite models were the well-known actors of the day and the women of the Yoshiwara, whose gay costumes and elaborate coiffures lent themselves admirably to the purpose. Consequently, the school received no recognition from the aesthetic court nobles or imperious daimyō, to whom nothing but the delicately impressionistic Kanō or Tosa paintings appealed. This is not surprising when it is considered that until the rise of the Ukiyo-Ye school, the artists were usually court nobles, scholars or priests.

In fact many of the best paintings now in existence in the large temples of Japan are attributed to Buddhist priests of whom Chodensu and Sesshiu are acknowledged to be the greatest artists. At this period the Kanō artists received no salaries, but were retained by daimyō, or were rewarded for their work by the shogunate in *roku*, or, an annuity of so many *koku* (about 330 pounds) of rice, the quantity being gauged according to the rank of the recipients. People had no desire for riches in the days of old Japan: in fact, money had but little value, and it was considered beneath the dignity of an artist to be paid in cash. A change has taken place, however, within recent years, due no doubt, to the high appreciation accorded these prints by Occidental connoisseurs, and now the higher class Japanese are awakening to a sense of their artistic merit. Too late, I fear, as the best specimens in existence are in the possession of European and American collectors.

THE BRANCH OF PLUM
Ushi-Ye by Okumura Toshinobu (1740)

Iwasa Matahei, born in 1578, the son of a nobleman, is considered to have been the originator of the Ukiyo-Ye or popular school. The artists of the old school had confined themselves to religious and mythological subjects, and Matahei and his followers, wearying of the classic, decided to give the people something that they could understand and enjoy. However, though Matahei was, as I have said, the originator of this new and popular school of painting, the actual founder of Ukiyo-Ye, was Hishikawa Moronobu. The date of his birth is not exactly known, though probably it was between 1625 and 1640. He was a painter of rare ability and devoted himself principally to the illustration of books in black and white, known as Sumi-E or black ink pictures; sometimes these prints were colored by hand, but the coloring was crudely applied and in most cases did not enhance their beauty. Moronobu was also known under the nom de plume of Kichihei though to the world at large his own name is the more familiar. His prints are exceedingly

Digitized by Google
Original from UNIVERSITY OF IOWA

rare and whenever a specimen comes to light it is almost invariably in very poor condition; kakemono by Moronobu are occasionally offered for sale, but the great majority of them are forgeries.

Like all the arts of Japan, the art of block printing originated in China, finding its way through the Land of the Morning Calm (Korea) into the Land of the Rising Sun, though it was not until the advent of Moronobu that any attention was given to the improvement and development of color printing.

At this period the principal coloring used was tan (red lead) hence the term "Tan-Ye." Later a more brilliant red was applied when the prints were known as "Beni-E,"* and seeking after further novel effects a thin mixture of lacquer was used with the pigments which added brilliancy to the colors; the lacquer was often painted on parts of the design, and gold or silver dust sprinkled over the wet surface. These prints were called Urushi-Ye or lacquer prints and were very rich in coloring though in some cases perhaps a bit too bizarre.

The illustration, "The Secret" by Okumura Masanobu is an unusually beautiful example of this period: Urushi-Ye of such large dimensions are exceedingly rare, and to the writer's knowledge there are not more than three impressions of this subject in existence.

It is to Torii Kiyonobu that may be attributed the first broad sheet prints of any importance that were issued. Kiyonobu was the founder of a branch of Ukiyo-Ye, known as the Torii school whose followers were destined to play a prominent part in the future of the art. Torii Kiyomasu, Torii Kiyomitsu and Torii Kiyonaga, are all names to conjure with. It was a custom among Japanese artists, purely out of deference to the master, of using some syllable of his name in connection with their own, as will be noted in the names of the above mentioned artists.

* Beni-E (beni a deep yellowish red extracted from the saffron plant.)

THE FARMER GIRL
By Torii Kiyomitsu (1775).

Kiyonobu flourished during that enchanting period of the Genroku (1688-1704) a time of complete moral relaxation, when gorgeous fetes and processions, and kimono of the most ornate design and brilliant coloring were the order of the day: indeed, it was a propitious time for the then considered bourgeois school of Ukiyo-Ye to make a bid for public favor, in as much as it was such an excellent medium for picturing the gay scenes of the times.

The next two great men of the Torii school of this period were Torii Kiyomasu, a brother of Kiyonobu and Okumura Masanobu. The genius of the latter, at least in the writer's opinion, surpassing that of the master. Masanobu is said to have been born in 1765. In

Digitized by Google
Original from UNIVERSITY OF IOWA

THE SON OF A SAMURAI
By Ishikawa Toyonobu (1745)

his drawings he displayed a marvellous technique as well as an extraordinary sense of the value of color and though his prints were of a very elaborate character, there was never a jarring tone, every conceivable color being combined in a most dexterous manner. It must be admitted that it required a master hand to transfer to paper the intricacy of design and superb coloring of the kimono of this lavish period. Masanobu is said to be the originator of the hashirakake, the long narrow panel pictures, used by the common people on the pillar at the angle of the tokonoma* in lieu of the beautiful polished woods in the homes of the wealthy classes. Good specimens of Masanobu's work are exceedingly rare and when found are usually in such a very poor condition that they are not worthy of a place in a collection of any importance. Masanobu died in 1763 and a great pity it is that he could not have lived a few years longer to have witnessed the dawn of the perfection of the school in the beautiful pictures from the brush of Suzuki Harunobu, known to us as Nishiki-ye, or brocade picture.

Foremost among the artists of the Ukiyo-ye school during the early years of the eighteenth century was Nishikawa Sukenobu. He was born in Kyoto about 1670 and devoted his labors principally to the illustrating of books, his series "The Occupations of Women" in black and white being remarkably beautiful, the exquisite grace and refinement of his women suggesting Harunobu at his best, though there are no reasons for believing that Harunobu was in any way influenced by the work of Sukenobu. Okumura Toshinobu was the son, likewise pupil, of Okumura Masanobu: he worked during a short period only and it is believed died when quite young so that his prints were not numerous and there are few specimens in existence; they were

* The tokonoma is the recess in the kyakuma (drawing room) where is hung the beautiful kakemono, a long hanging picture and placed the bronze incense burner (the only ornaments of a Japanese room.) The guest of honor is always seated nearest the tokonoma and the host directly opposite.

Digitized by Google
Original from UNIVERSITY OF IOWA

VIEWING THE CHERRY BLOSSOMS

Triptych by Matsukawa Fishi (1785)

Original from UNIVERSITY OF IOWA

Digitized by Google

PICNIC AMONG THE HILLS

By Katsukawa Shuncho (1780)

Digitized by Google

Original from UNIVERSITY OF IOWA

usually the small Urushi-Ye, the illustration, "The Branch of Plum" being a particularly good example, although much of its beauty lies in the rich coloring, which is lost in the black and white reproduction.

Among the other great names of this period that of Shigenaga Nishimura, the master of the great Harunobu, must not be lost sight of. He worked principally in Beni-E and Urushi-Ye and published a number of small uncut triptychs.† His pupil, Ishikawa Toyonobu, was an artist of rare ability, the specimens of his work in existence comparing most favorably with those of the great Masanobu rather than of his master.

Toyonobu was born in Yedo in 1710. It is said that he was an unusually handsome man and the Beau Brummell of the quarter in which he lived. He married at an early age the daughter of the proprietor of a tea house, known as the Nukaya which was a favorite rendezvous of the artists of the time.

The illustration "The Son of a Samurai" is an unusually fine example of Toyonobu's work and an excellent medium for the display of the artist's rare charm of manner and distinction of style. Shortly after his marriage Toyonobu succeeded to his father-in-law's business, and it would seem abandoned his art much to the regret of all his admirers. Few examples of his work are in existence; his prints are in great demand at present and bring enormous prices. Toyonobu's personal name was Hichibei. He also used the brush name of Shuha, many of his prints being signed with the addition of this nom de plume.

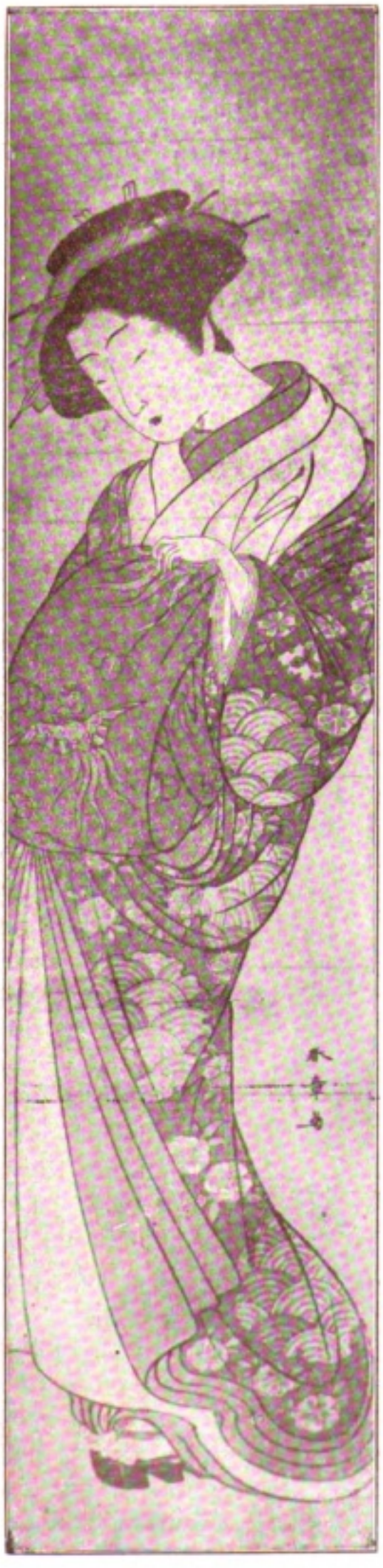
THE ROMANCE OF THE WELL
By Suzuki Harunobu (1760

The next artist claiming attention is Torii Kiyomitsu, one of the great men of the Torii school. Kiyomitsu was the recognized head of the Torii school of his day. Indeed the distinction was justly deserved as he was an artist in every sense of the word. He was a contemporary of Harunobu's, in fact, it is acknowledged that Kiyomitsu shared with Harunobu the honor of having brought the art of color printing up to its highest state of perfection.

The use of the third color block is attributed to Kiyomitsu, and later with the addition of an increased number of blocks, the field was opened for a display of rich color effects, the like of which the world had never seen. Nothing, seemingly, was beyond the province of these clever artists; from the massing of rich colors in the robes of the Genroku

† Triptychs were a series of prints issued in three sheets, each sheet a uniform size of 10 x 15 inches. It was the aim of the artist in designing these triptychs to make each sheet a perfect composition in itself, in case the purchaser could not afford the triptychs in its complete state, he had the option of selecting one or two parts, hence the great difficulty now of securing the complete set.

Digitized by Google
Original from UNIVERSITY OF IOWA



OIRAN
By Katsukawa Shunsho (1780)

women, to the softest blue of the summer sky of a Hiroshige landscape, all combining to make a perfect whole.

Kiyomitsu was born in 1730, and it is believed did his best work in the interval during 1750 to 1770. His prints had a style distinctly their own and so different from his predecessors, it may be said that he brought new life to the school. In "The Farmer Girl" on page 333, is found an exquisite specimen of his work, the figure wonderfully graceful, yet full of action, displaying the timidity peculiar to the Japanese girl; the color, a symphony in greens with the required touches of rose and pink for contrast. It is a source of great regret to collectors that a greater number of Kiyomitsu's prints have not been preserved.

Now we come to the great and world-famed artist, Suzuki Harunobu, the foremost pupil of Nishimura Shigenaga. The date of his birth is uncertain though it was in the neighborhood of 1725. It may be said that Harunobu completely revolutionized the art of Ukiyo-Ye of this period and worked in a style peculiarly his own. Tiring of the somewhat strenuous and grotesque actors which formed the principal subjects for the prints of his contemporaries, Harunobu turned his attention to depicting scenes from the life of the courtesan as well as to types of young men and women of his time, treating his subjects in a graceful and refined manner, too refined and lacking vigor, in the opinion of those who do not know the Japanese women. Harunobu's drawings are true to life and in them he displayed a very keen sense of the innate timidity and impassivity so peculiar to the women of his native land. A draughtsman of extraordinary ability and a colourist of the first rank, Harunobu's prints have a grace and elegance all their own. Each one is a little gem, and well have they earned the title of Nishiki-E, or brocade picture, because of their rich colors, delicately applied like miniature work and resembling

Digitized by Google
Original from UNIVERSITY OF IOWA

in intricacy of design the richest brocade from the looms. Harunobu worked for the most part on the Shikaku-E, or small square print, a specimen of this style of print shown in the illustration "The Romance of the Well." It is one of the finest specimens of this style of print found in many years; it is taken from a story in the famous novel, "Ise-monogatari." As boy and girl these two had played together beside the well. And now meeting again after years of separation, they see their reflections in the water and realize that they have grown to manhood and womanhood. Naturally the romance has but one ending, they plight their troth. This print is one of the gems of my collection, and is rich in coloring but subdued; in rare condition and of perfect register. It bears no signature, in fact many of Harunobu's finest specimens were unsigned.

Some of the most beautiful of the hashira-kake were from the brush of Harunobu, the illustration given on the first page of the article, "The Komuso," is considered by some critics to be one of Harunobu's masterpieces. "The Komuso" was an order of mendicant priests, usually the sons of well-to-do samurai, who, being disinherited went about begging from door to door and playing on a flute; the long basket hat protecting them from recognition. Harunobu was one of the few artists of the school who declined to draw pictures of actors, as he considered it beneath his dignity. He died in 1770 at the age of forty-six.

The next artist of great prominence at this period was Isoda Shobei, better known under his studio name of Kōriusai. Shobei was a samurai and wearying of the monotonous routine imposed upon one of his station in life, for the sake of diversion entered the studio of Shigenaga. Kōriusai worked principally in hashirakake some of which were of great beauty. His style was similiar to that of Harunobu, particularly so in the drawing of the heads of his women, although

THE LOVE-LETTER
By Katsukawa Shunshō (1780)

Digitized by Google
Original from UNIVERSITY OF IOWA

AN ACTOR
By Katsukawa Shunshō (1780)

his manner was more vigorous and his types more dashing and elaborate than those of the aesthetic Harunobu. Broad sheets by Kōriusai are very unusual and the illustration here given, "Girls Reading," is an exceedingly rare example, beautiful in coloring and exquisite in composition, the reclining figure of the girl being a fine bit of drawing. Kōriusai worked during a brief period only; finally yielding to the persuasion of his aristocratic friends, he abandoned the school of Ukiyo-Ye for that of the more elegant Kanō and devoted the balance of his life to painting during which time he had the title of Hōkyo conferred upon him; Hōkyo being equivalent to the degree of Bachelor of Arts. After this honor he was wont to sign his paintings Kōriu Hōkyo, or Kōriu-ga. Of all the hashirakake published by the artists of the Ukiyo-Ye school, those perhaps from the brush of Kōriusai, were, on the whole, the most elegant and decorative.

One of the prominent men of the school who formulated a style peculiarly his own, and who exerted great influence over the future destinies of the art, was Katsukawa Shunshō. He was the foremost pupil of Miyagawa Shunsui, who early became famous for his remarkable delineation and vigorous drawings of the popular actors of the time, and appreciating the demand for this style of prints, he issued a variety known as Hosoi-Ye or narrow pictures, the size of which was usually about 10 by 14 inches.

To the modern collector it must ever remain a source of regret that so able an artist as Shunshō, should have devoted so much of his talent to the painting of the grotesque and in many cases hideous subjects which he selected, —remarkable character sketches, it is true, and vigorous to a degree, but the faces of his models are anything but pleasing to the eye.

Yet some of his work was superb. Take for example the two specimens here given, "Oiran" and "The Love-Letter," on pages 338 and 339, both subjects treated in a manner of great reserve, yet displaying great strength of draw-

Hashirakake by Kōriusai (1780)

Digitized by Google
Original from UNIVERSITY OF IOWA

THE VISIT OF THE PRINCE

By Hosoda Eishi (1785)

Original from UNIVERSITY OF IOWA

Digitized by Google

THE IRIS GARDEN PARTY

By Shokosai Eisho (1780)

Digitized by Google
Original from UNIVERSITY OF IOWA

ing, and very graceful. Prints of this size by Shunshō were few, and consequently are rare.

Of Shunshō's life very few details are available. In the early part of his career he was very poor and previous to the era of Meiwa his work commanded no attention. His best prints were published between 1764 and 1780 and from the great variety of his designs he must have been an untiring worker. Shunshō died on the eighth day of the twelfth month of the fourth year of Kansei (1792). His prints were often stamped with a small seal shaped like a jar, hence the nickname, Tsubo, (the Japanese equivalent for jar).

Of all the followers of Shunshō, though not one of his pupils, the work of Ippitsusai Bunchō ranks above that of all other artists in point of beauty of design and exquisite coloring,—in fact, his prints have the aesthetic touch of Harunobu. Bunchō though born a samurai was a thorough Bohemian and a popular beau of the quarter in which he resided. The few prints from his brush that are in existence, show that he devoted his time to wine, women and song, rather than of his art. A great pity, too, as his pictures have a grace and distinction about them acquired by no other artist of the actor prints, the illustration, "Scene from a Drama" on page 349, being a fine example of his style. The most versatile of the remaining pupils of Shunshō were Shunkō, Shunyei and the great Hokusai. Shunchō, although a pupil of Shunshō, worked more in the style of the Torii artists.

Passing from the Shunshō line, we come upon the able successor of the Tōrii school, Tōrii Kiyonaga who so successfully carried out the tradition of his distinguished predecessors, indeed he soon surpassed his masters and created a style of his own which wrought a complete change in the status of the school from that time on. Kiyonaga was born about 1745. His personal name was Ichibei. His best prints were issued between 1770 and 1785. His work displayed a distinct in-

TWO LOVERS UNDER AN UMBRELLA
Hashirakake by Torii Kiyonaga (1780)

Digitized by Google
Original from UNIVERSITY OF IOWA

THE BOATING PARTY

By Hosoda Eishi (1785)

Digitized by Google
Original from UNIVERSITY OF IOWA

dividuality, his brush strokes being applied with a decided swing and dash quite new to the school. Kiyonaga's women were tall and robust, their faces remarkably strong, not the timid little types affected by his contemporaries, and in many instances they were of a decided foreign cast. With perhaps the one exception of Yeishi, there is more expression in the faces of Kiyonaga's models, than in those of any other artist of the school. His work, full of strength and dignity, displaying a decided mastery over the subject in hand, stands out in marked contrast to the exquisite paintings from the brush of the aesthetic Harunobu. Kiyonaga is acknowledged by all students of the art to be one of the greatest artists of the school. He exerted a tremendous power over the younger artists of his time; they one and all worshiped at his shrine, and to paint in his style was their great ambition. Shunchō, Yeishi, the famous Utamaro and Toyokuni all show decided traces of the Kiyonaga influence in their drawings. The first remark from a Japanese lover of Ukiyo-Ye when admiring a print of one of these men is apt to be "O! How much like Kiyonaga." He was great in all things, the majority of his drawings, the superb compositions of line and grouping of the figures, and the sweeping curves of his draperies are unsurpassed. The frontispiece to this article is one of his great masterpieces, known to all collectors of Ukiyo-Ye, the "Ferry Boat on the Sumida." This print is a very early impression and in perfect condition, the colors wonderfully preserved. People who are apt to be over-critical in their opinion of

CUTTING THE CHRYSANTHEMUMS
By Suzuki Harunobu (1770)

Ukiyo-Ye cannot complain of the want of perspective in this example. The Japanese consider this specimen to be one of the greatest prints in existence. Kiyonaga died in the year 1815. Perhaps the man who shows the most pronounced Kiyonaga style is Shunchō, who, as already stated, was a pupil of Shunshō. Though the equal of Kiyonaga in grace and beauty of design, his work lacks the majesty and strength of the master's hand. It must be admitted, however, that some of the most beautiful specimens of the school were from the brush of Shunchō. In "Picnic Among the Hills" on page 336 the Kiyonaga type of face may readily be observed.

Shunchō published some superb triptychs, but it is very difficult to find them complete; one or two of the sheets are often found, but

Digitized by Google
Original from UNIVERSITY OF IOWA

rarely the third. This is one of the great obstacles in the path of the collector. There is no question but triptychs are the most coveted of all prints, incidentally the hardest to be found in their complete state. It is a great pity that so few good specimens of Shunchō's work are to be found.

The greatest variety of triptychs published and those of the most elegant design were no doubt from the brush of Hosoda Yeishi, the compeer and rival of Utamaro. He was a samurai by birth and being of an artistic temperament entered the atelier of Kanō Eisen, but fascinated by the Ukiyo-Ye then in vogue, abandoned the Kanō for that of the popular school. Yeishi's work was at all times superb, and in its delicacy and refinement of treatment in many instances is suggestive of the early Italian masters, particularly that of Botticelli: take for example the elegance and grace of the women in "The Visit of the Prince," page 341, and the reader will admit the comparison to be a just one. Certainly it would seem as if Yeishi had surpassed himself in this print, the beauty of which beggars description; the coloring a wonderful composition of mauve, yellow, olive and black, and such an extraordinary black, having the solidity and depth of the richest velvet. How beautiful, too, is the grouping of the figures, particularly the women at the right of the picture, and the lady seated at the koto (Japanese harp),—her pose is so full of grace and dignity. At first Yeishi worked much in the manner of Kiyonaga, eventually developing a style of his own. The illustration "Viewing the Cherry Blossoms," page 335, displays something of the Kiyonaga influence. Yeishi also used the name Chōbunsai. He finally abandoned designing for colour prints and devoted his time to the painting of kakemono.

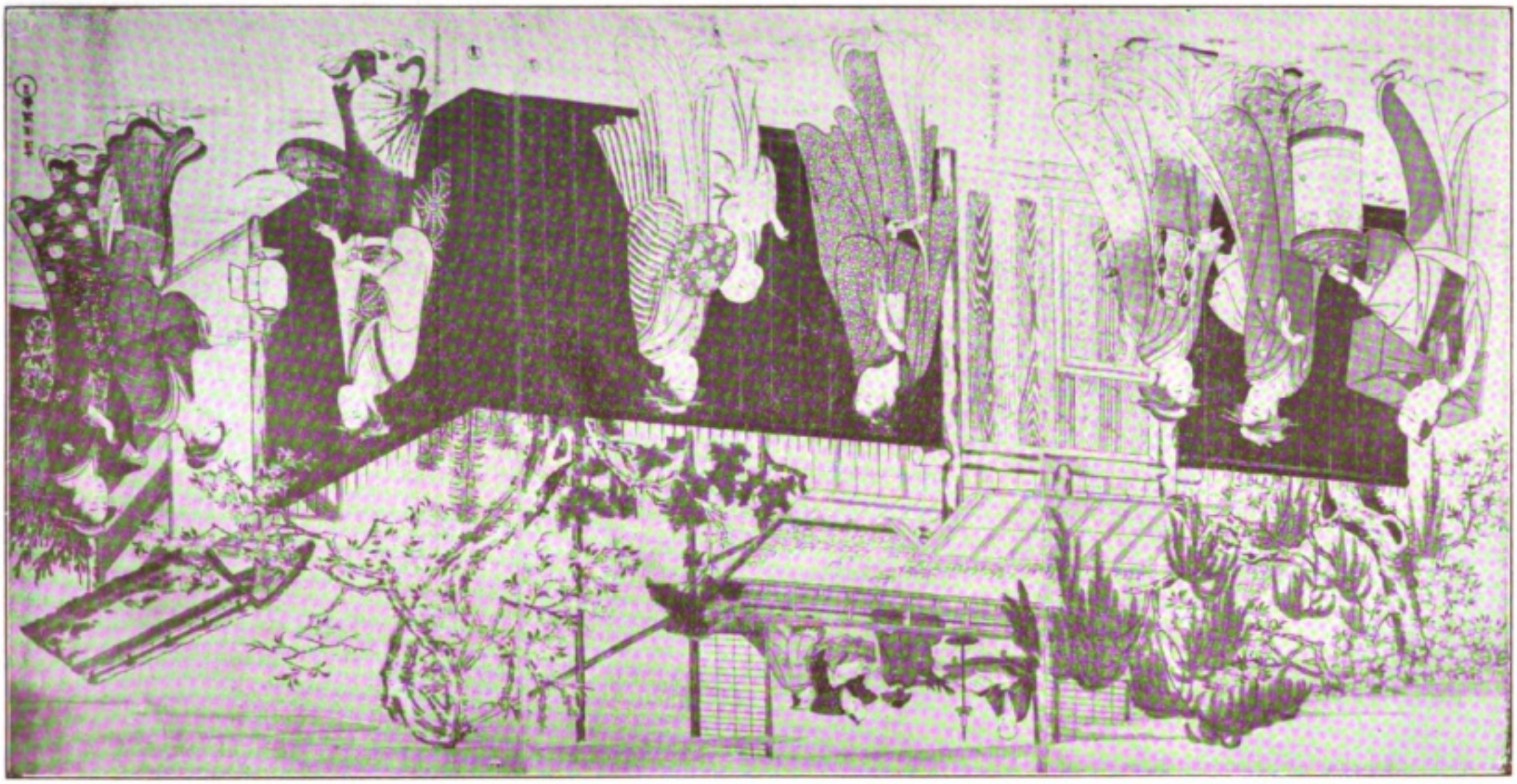
GIRLS READING
Broad Sheet by Kiriusai (1780

The most prominent pupils of Yeishi are Eiri, Esui and Eisho; nothing, however, is known of the life of any of these men, although some of the specimens of their work compare very favorably with those of the master. "The Love Story of Murasame and Matsukaze," page 348, is a print of great beauty. Yukihira, a court favorite and brother of Narihira the great poet of his time, while in exile at the beach of Suma, fell in love with two sisters, daughters of a fisherman whom he used to meet on his daily walk along the beach, named "Murasame," (Miss Sudden Shower),

Digitized by Google Original from UNIVERSITY OF IOWA

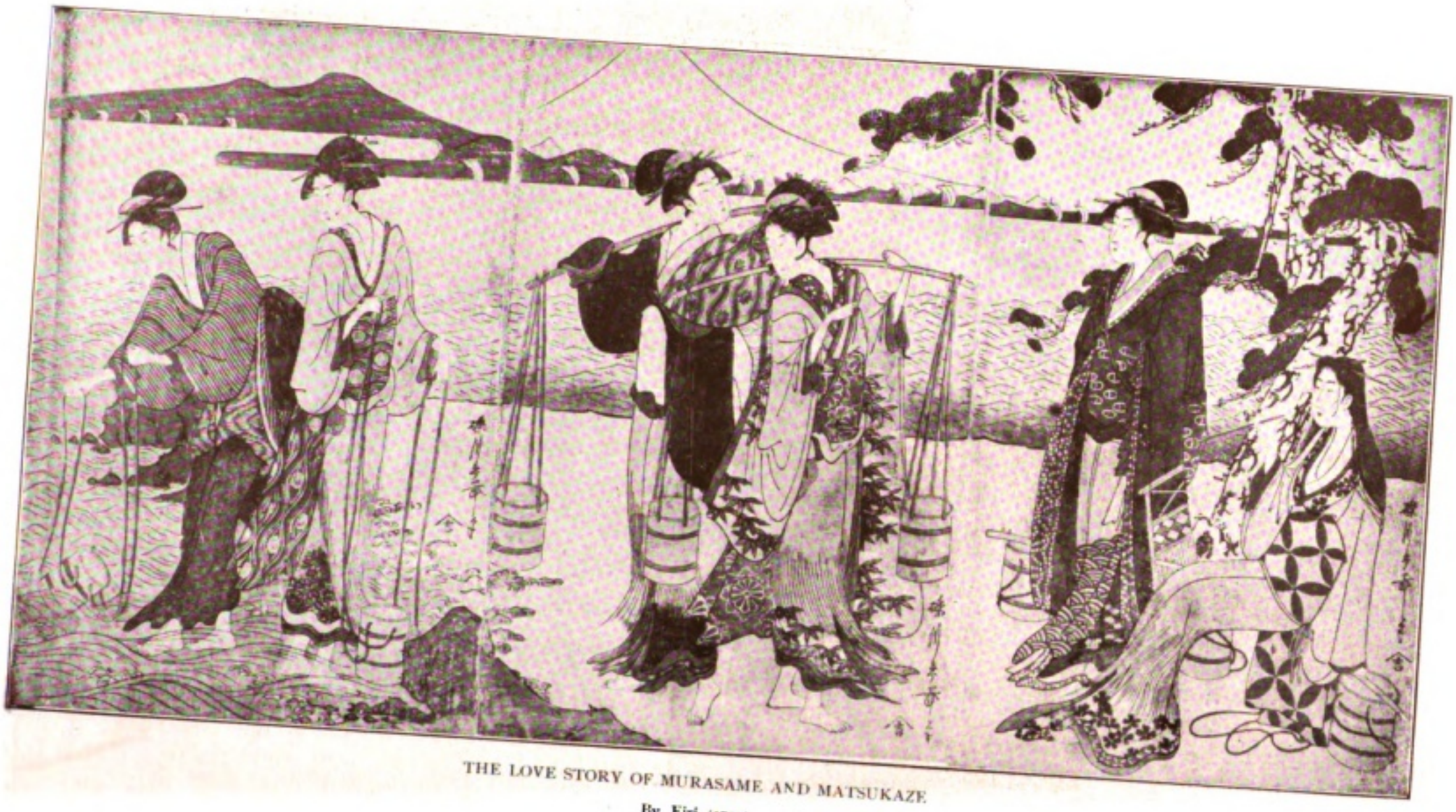
THE SPRING NIGHT

Triptych by Kubo Shunman (1800)



Digitized by Google

Original from UNIVERSITY OF IOWA



THE LOVE STORY OF MURASAME AND MATSUKAZE

By Eiri (1790)

Digitized by Google
Original from UNIVERSITY OF IOWA

SCENE FROM A DRAMA
By Ippitsusai Buncho 1780

and "Matsukaze," (Miss Pine Tree Wind.) Upon his recall to court Yukihira left some of his robes of rich brocade hanging on one of the branches of the pine trees for the two sisters to wear. In the illustration they may be seen, the tall figure in the center group and the girl sitting at the extreme right, displaying their finery, although they prefer the simple garb of the peasant girl and his presence to that of the richest royal raiment with his absence. This story has always been a favorite theme of the poets of Japan.

Eisho was also capable of some clever drawing, while lacking the vigor and dignity of the master, and many of his prints have a decided grace and charm. "The Iris Garden Party" is a fine specimen of Eisho's style. He worked principally in hashirakake, some of which are very beautiful, though at times a trifle too extreme in the tallness of his women and the fantastic type of head-dress.

Very little is known of the life of Kubo Shunman

He was an author of considerable ability and it is believed devoted most of his time to the publication of comic poems. That he was an artist of rare distinction and charm cannot be denied. He worked in a manner displaying more individual style than any other artist of the school. His color schemes were remarkably beautiful and while his types of women show traces of the Kiyonaga influence they have an elegance and refinement about them which is lacking in the models of the great Torii

THE SECRET
Urushi E by Okumura Masanobu (1720)

Digitized by Google
Original from UNIVERSITY OF IOWA

Hashirakake
by Koriusai

master. It must ever remain a source of regret that so few specimens of this splendid artist's work are left to us. Of all the subjects published by the Ukiyo-Ye school, Shunman's "Spring Night," is perhaps the most famous, incidentally most coveted by print collectors. The illustration given (page 347), is considered by Japanese to be the finest specimen of this print ever discovered: it is of perfect register and in proof condition.

Much of the beauty lies, of course, in the color scheme. The scene is night, with pedestrians passing the gates of a house in the upper story of which a party is sitting by the light of a candle, the effect of night being obtained by the heavy massing of black on the fence in the background, the greys and blacks of the kimono,—the necessary touches of color to relieve the severity of the monotone being obtained by the rays of the lantern light, reflecting as it does the natural color of the object on which the shadow is cast. This is not alone a beautiful print but perhaps the most interesting in the collection.

Hashirakake
by Suzuki Harunobu
(1775)

(To be continued.)

SOLITUDE

Whom shall I seek
To talk and sing of Auld Lang Syne?
On Takasago's heights of fame,
Not even with the ancient pine
Can I an old acquaintance claim.

Translated by
H. SAITO.

Digitized by Google
Original from
UNIVERSITY OF IOWA

Religious Reform in Japan

By

TETSUJIRŌ INOUYE

NO one can devote careful attention to the present condition of religion in Japan without coming to the conclusion that a complete religious reformation is needful. A religion which is incapable of reform, cannot fail to become corrupt and so lose its usefulness: wise reform imparts new life to a senescent faith, and gives hope of a useful future. The outward form and shape of a religion that has life in it will constantly be changing as the indwelling spirit inspires it to adapt itself to the changing circumstances of the times. And it is this continual renewal of a living faith that gives the promise of future growth and strength.

Individuals constantly change: some come, others go; but the world goes on with its progress. It is the same with religion, sects rise and fall, organizations grow and decay, creeds are framed and forgotten, but religion itself goes on, and keeps pace with advancing civilization. It is a foolish and dangerous thing to cling to the corpse of a dead religion, and the danger is a real one, because religion itself is apt to make a man conservative. It behooves us, therefore, to be constantly on the watch and to seize every opportunity for renewing the religious spirit with fresh vigour and life.

In Japan, the two greatest religions of the world, Christianity and Buddhism are brought face to face. Shintō and Confucianism are religions in appearance only, and there is no doubt that the two just mentioned are the greatest of all human creeds. The fact of these two religions touching one another in this country gives hope of a higher creed, growing out of them both. If they continue as competing rivals they are a menace to the internal harmony of the nation. Unity of race, of language, of customs, manners, laws are essential for the greatness of a nation; and diversity in any of these may bring about a disruption of the patriotic sentiment: in Japan, with her wonderful unity of race and history, the menace to her internal harmony lies in religion. There is also this general difference between Japan and the States of Europe In the latter there is practically but one religion, the Christian: in Japan, there are several creeds competing for national favour, and the Government has pledged itself not to intervene. Religious reform, therefore, must come from the people, and the sooner it comes the better. A reform of religion will be good for Japan, it will be better for religion itself, and it may have a great influence on the world at large.

But before proceeding any further let us ask what is meant by reformation, and where should the reformation commence.

We will begin with Buddhism. This religion had practically converted Japan about a thousand years before Christianity appeared in the country, and has become practically the religion of the nation. At the present day, while everything else in Japan has felt the renovating influence of the Meiji Restoration, Buddhism has remained practically unchanged—possibly because our people have not known where to begin the work of religious reform, or possibly because, knowing what was wanted, they have lacked the courage to set their hands to the work. Even the "Neo-Buddhists" seems to be still somewhat in the dark as to what course to follow.

Digitized by Google

Original from UNIVERSITY OF IOWA

The old and the unreformed still casts its baleful shadow over them.

There are five points, in my opinion, in which a reform in Buddhism is required.

First, a reform in the character of the priesthood. Buddhism in the old days produced many great men, such as Kōbō, Hōnen, Shinran, Nichiren, and Shōtoku Taishi. There are no such men to be seen in the present day. Buddhist priests, in spite of a few notable and brilliant exceptions, which however only serve to make the general darkness more visible, are behind the rest of the world in education, character, morals, and influence; and though Christian rivalry has stirred some of them to emulation in educational and charitable enterprises of recent years, these works of charity have been far from vigorous.

In the second place, idols should be done away with. These may have had their use in the days of darkness that are past, but the nation has outgrown them. One might tolerate a statue here and there of some distinguished person, such as Shakamuni, or Shōtoku, but there is no reason for retaining the rest. An idol, at the best, is but a means of arriving at the invisible divinity behind it; and as to any sanctity inherent in the idol itself, there would not be so many idols for sale in the curio shops if the priests themselves believed in the sanctity they claim for the things they are so ready to part with for the sake of a few dollars.

Connected with this subject is the plea advanced in the "Neo-Buddhist," I think by Mr. Shimizu Tomojiro, for the abolition of the practice of reading and chanting the Sutras in a language which, practically, neither the priests nor the congregation understand. It is a most important plea, but, as a matter of fact, the Sutras in an unknown tongue affect the laity only at funerals, the idols (and we might add the amulets) affect them constantly. The idols should, therefore, be abolished, first of all; for they are the mere corpses of religion. Shakamuni used none, at any rate, in his earlier ministry, and got on very well without them. Christianity has demonstrated that they are not necessary. Our Buddhism should aim to clear itself of them also.

The pessimism of India, which is of the essence of Japanese Buddhism, is not suited to our needs. Pessimism is the creed of a decaying nationality in the hour of adversity, when this world looks dark and life has no hope to offer us. Then, in despair, we turn from this miserable world, and seek comfort in the hope of something better after death. In ancient India pessimism was perhaps natural, but pessimism can never raise a nation to a higher life, and what Japan, with its new hopes and aspirations, requires is a religion of hope, full of noble ideals and aspirations. Buddhism must shed its pessimism or lose its hold on the people. It has become fashionable of late to celebrate marriages with religious rites at the Daijingū in Hibiya Park in Tokyo. That is a Shinto shrine. Who would think of taking a happy bride and bridegroom to be blessed in a Buddhist temple? It would be most ill-omened.

There are countless superstitions in Buddhism, practices and doctrines which the ignorant accept blindly and the educated laugh at. We will take but one instance, that of Shumisen (Mount Sumeru), the fabulous mountain which Buddhist cosmology places at the centre of the world. We might mention others, transmigration, the six spheres of sentient existence, Paradise, Hades, the innumerable Buddhas and Bodhisattvas. The world has progressed since the days of Shakamuni, still more so perhaps since the days when the Mahayana Sutras were written. Can we of the Meiji period, with our modern education in the principles of science, be expected to accept these antiquated superstitions?

If the education of the clergy and their teaching requires to be raised, I think the

Digitized by Google
Original from UNIVERSITY OF IOWA

same may be said of their system of ethics. It is true that the priest has *Kairitsu* (the rules of the Vinaya discipline) and that he observes them with considerable strictness. But the *Kairitsu* are rules made for an order of monks established two thousand years ago, and the men who live by them unfit themselves to become the ethical teachers of a modern, commercial, and industrial generation of men. Japan wants a system of religious morals, but it must be one suited to her present needs. Buddhists may yet be the moral teachers of this nation, if they will bring their ethical system into harmony with present day needs.

To sum up, then, I advocate a reform of Buddhism, through, first a better priesthood, secondly, the abolition of idols and of the use of an unknown tongue in worship, and thirdly, the discarding of pessimism; in the fourth place the sweeping away of superstitions, and finally the modernization of the ethical system.

I will now turn to Christianity.

Christianity is a comparatively recent arrival in Japan, but it has the backing of European civilization, and has consequently been able to compete successfully against Buddhism. Its emissaries have made a point of learning Japanese, while but few of the Buddhist clergy have troubled themselves to learn English or any other European language This is a second advantage possessed by Christian missionaries.

Like Buddhism, Christianity is a very ancient religion, and it must be remembered that the world has changed very considerably during the nineteen centuries that have elapsed since the time of Christ. The points in which a reform of Christianity seem to be desirable are, to my mind, the following:

The Biblical cosmogony (*sekaikan*) should be abandoned. It cannot be taught consistently with tne conclusions of modern science, and should now be frankly abandoned. Christianity would be all the stronger for this abandonment.

The European characteristics of Christianity should be abandoned. For instance, a few years ago, a question which agitated the Christian missionaries in this country was that of the Divinity of Christ,—a debate than which nothing can be imagined more foolish. Christ should be accepted as a man; if he is a god, then Confucius and Shakamuni have equal claims to deification. The Christian conception of God needs to be enlarged and raised, for Christian preachers often speak about Him in a most childish manner, and we Japanese are no children that we should thus be treated.

Again I do not believe that it will ever be possible for Buddhism and Christianity to agree on one God. For the Christian believes in a God who is outside and beyond man, so that man can never, try as he will, become God himself, whereas Buddhism knows of no God except such a one as man can and has become by the attainment to Buddhahood. Religion in the future will be based not on the Christian idea of a God outside who made the world, who guides and governs it, who interferes in its concerns and can be swayed by the prayers of man. It will be based on the Buddhist idea of God as the Primal Substance, attainable by all men, by virtue of the attainment of perfection. The religion of the future will therefore be a pantheistic one. At some future time I hope to elaborate this thought more fully.

But though from the point of view of cosmogony, it is impossible for us to postulate a single personal Deity, yet in the moral system we must postulate ideal personality. This ideal personality may be different in different countries. In Brahmanism, for instance, it is Brahma, the Personal Deity, in Buddhism it is Amida; in Christianity it is the idealized Christ. Behind Brahma there is the abolute Brahma, behind Amida the absolute Shinnyojisho. The neuter Brahman and the absolute Shinnyojisho are one and the same thing, and in this identity we find

Digitized by Google Original from UNIVERSITY OF IOWA

the hope of a fusion of Brahmanism with Buddhism. When Christianity can do the same thing, recognize Christ as an ideal personality, subjectively conceived, and standing to the unconditional Absolute in the same relations as Brahma and Amida, Christianity will have advanced one step and be in a position to take its place in the reconstructed religion of the Future.

In trying to defend their position Christian ministers confine their studies, apparently, to old and conservative books, to the neglect of that true spiritualism which is to be found in the realms of true science, with the advanced departments of which they are often not very well acquainted Deeper studies along this line would save them from many inconveniences. They would not be at the mercy of attacks from materialistic thinkers, nor would they have such belated ideas about the omnipresence of God, or the efficacy of prayer, etc.

Another point which may be urged against Christianity is the injury it does to the national spirit. Japan is not Judea, and the history of the Japanese, who have been kept as a peculiar people, apart from the rest of the world, with a history and spirit of their own, is something quite different from the broad views of a people who, for centuries, have had no country of their own. Jewish cosmopolitanism ought really never to be brought into this country. It would be the greatest possible mistake for a Japanese to look on Japan as a modern Jew looks upon the country of his residence. It is also a very great error to put religion above the State. Religion and State go together. Religion cannot exist outside the State. Religion is a matter of the universal brotherhood only through the State. It is a matter of national spirit above all things, and he that does his duty to his country does his duty by religion. It is a great pity to see Buddhist priests apeing Christianity and talking about a Universal Religion. There is no such thing, at least not for a Japanese, and a Christianity which preaches such a doctrine will remain for ever without influence. I would conclude by saying that neither Buddhism nor Christianity will have a right to be considered religions in the strictest sense of the term until they have abandoned all false views about God, about the world, about life, and content themselves with cultivating a morality sufficient to rule the spirit of man. This is the true spirit of religion.

Digitized by Google
Original from UNIVERSITY OF IOWA

A Daughter of the Samurai

By

CLAY MAC CAULEY

MASUDA MAMPEI with triumphant satisfaction received Sato O Haru as his bride. But that day O Haru's heart was heavy; and there was sadness in the home from which she had been sent.

Months before, during the flowering of the cherries, the festival of the spring had drawn multitudes of devotees to a temple of the old war-god, Hachiman, near Tokyo. The death-dealing deity was no longer tenant of his shrine. Not votaries of war, but home-folk, on pleasure bent, had resorted to the abandoned sanctuary. Many kindred and friends made glad holiday there under the overshadowing cryptomeria. The silence of the place was intruded upon by the joyous shouts of children romping at their games; its sombreness was brightened by the flitting of their many-hued kimono and scarlet skirts among the gray-brown columns of the trees. The festal parties of the elders added yet more cheer to the scene.

Deep in the wood, not far beyond the old, red lacquered shrine, O Haru and her parents, with the family of her cousin Stejirō, were gathered. Care-free and gay these kindred sat around dark-crimson rugs, outspread on the earth cushioned with fallen leaves. With jest, laughter and song they shared their luncheon. It even happened that Stejirō's father as good as promised O Haru's father, over their cups, that his son might, in the next year, enter the Sato home as O Haru's husband and as heir to her name and the family estate.

On that same day, at a famous temple near by, there was the year's *matsuri*, or high festival. From among the thousands of visitors who crowded the blossom-arched avenue leading into the temple court, many wandered over to the Hachiman grove to enjoy its refreshing shelter and comparative quiet. The shadows and coolness of the trees were inviting. The long, sun flecked vistas were delightful; wonderful the towering, solemn trees, and grandly impressive the deserted and decaying shrine centered there. One of these strollers was Masuda Mampei.

Just as O Haru was preparing to entertain her kindred with one of her much praised dances the elderly merchant happened to appear, idly sauntering around the broad porchway of the temple. Recognizing acquaintances in this gathering, he came near and was invited to a place in the merry-making circle, and to a share in the feasting. He knew the Takata family well. With Sato San he had been acquainted for some years. O Haru and her mother, he had never seen before.

At any time O Haru would have been attractive. She was possessed of rare beauty,

Digitized by Google
Original from UNIVERSITY OF IOWA

early matured, and of a spontaneous winsomeness; but to-day her beauty and charm were radiant and compelling. She was perfectly happy, and she wished to please. Willingly she continued as she had started; her aunt reciting for her the ancient legend that she sought to interpret.

The merchant saw the dance to its ending and long delayed his parting obeisances.

The beatific vision, disclosed in Japan under the magic of the spring, soon faded. Spring disappeared from before the fast coming summer. The summer advanced far, bringing to fruit the seed of the spring's sowing. In O Haru's little home on Aoyama's slope, contentment and hope filled the lapsing days. The young girl, with gladdened thoughts, often sang the serene hours through and cherished dreams of a beautiful time to come for her, of which she had received almost definite promise.

But, with the entering of the ninth month, a thing of portent was wrought for the house of Sato. Much had come to pass and had matured for the merchant Masuda At the festival in the Hachiman grove, under the spell of the flowers, music and wine, and of the maiden's dancing, desire for her had started in him. It rapidly took possession of him. At length it became a passion, insistent and inexorable. Masuda was able only poorly and in small part to appreciate O Haru's highly-dowered nature. To him she was above all else a fascinating woman; an embodiment of voluptuous beauty. At last, he determined to make her his own. But how? He felt sure that Sato San, though much straitened financially and at his mercy too, could not be compelled to compliance with any demand he might make. Certainly, he could not be forced to a sacrifice that meant dishonor. Though the times had changed much, he knew that pride of class still strongly held Sato the samurai, and those dear to him. However, as things had become in these new times, there was nothing insurmountable in the way to his marriage with a samurai's daughter. He decided, therefore, to ask Sato San to give O Haru to him as wife. That decision it was that wrought portent for the serene house of Sato.

It came to pass, that in early September Masuda San sent, from his mansion in Teramachi-cho, a messenger to O Haru's father bearing a request for the privilege of receiving the daughter into his home by marriage. The middle-man soon returned. The answer he brought was polite but curt. Sato San had declined the proffered honor.

After a few days of foreboding suspense Sato San was compelled to receive again the merchant's messenger. This time the middleman's visit brought almost dismay with it. The proposal had now become almost a demand. Husband and wife knew that giving their daughter in this marriage meant the destruction of their most treasured hope. Their dearest wish was that she should receive into their own home a husband of their choice, and preserve their name and house. Moreover, as samurai born, they shrank from bestowing their child even as wife upon a trader and a son of traders. Still, striving to defeat the attempted invasion of his house, Sato San sent the middle-man back to Masuda San bearing the reply that he was profoundly thankful for the proposed honor but was compelled with regret to decline it.

The middle-man came a third time to Aoyama; and came only the more urgent in his request. He accompanied his demands with warnings which soon became threats. Sato San's resolution at length weakened. Financially he was in the power of the merchant who was money-broker as well as trader. The preservation of his home had been put into the balance against the maintenance of his antagonism to the merchant's suit. The end of the struggle was that the pride of the samurai gave way. The *nakōdo* went back from Aoyama to Teramachi-cho for the third

Digitized by Google Original from UNIVERSITY OF IOWA

time. This time, as bearer of glad news. Masuda San re-rejoiced,—exultant over victory won at last

As for Sato San, though conquered, he also knew that he had obtained long sought freedom But at what a price! The costliest price he could have given. He remembered, as he thought it over, that there had been a time when he would have rather perished with all his house than do this or any like thing. But that time was a lamented yesterday; a yesterday gone beyond recall. The warrior-knights,—he and his kind,—had disappeared from the social order established by the laws of the revolutionized empire; and he must not foolishly persist in deserted ways. Besides, after all that might be said, his daughter, so he began to argue with himself, would not be aring altogether ill. She would be given to a son of a trader,—true,—but she would be a wife; and she would be clothed with wealth and ease. There was consolation in that, at least. As for the perpetuation of the house of Sato, "*Shikata ga nai.*" "There is not other way." And then, whatever else was fact, the future had in a manner become filled with a welcome prospect. He would finish his years free from financial care. His home would again become his own without dispute.

TOLD THE CHILD AS SHE KNELT BEFORE HIM.

The next day Sato San called O Haru to him. He sat upon the veranda at the front of a little writing room which opened upon a miniature garden. Never looked this dainty enclosure so precious as then. There the father told the child, as she knelt before him, that Masuda San has asked for her, to become his wife. As he spoke, it was evident that he had given his assent to the merchant's wish.

To O Haru the announcement was utterly unexpected. A blow from her father could not have hurt her more. The young girl instinctively recoiled from his decision. Her whole being arose in protest against it.

But she met the message with silence. For some time with drooped head,—the shadows of a camellia tree trembling across her shining

Digitized by Google
Original from UNIVERSITY OF IOWA

hair,—she remained motionless. Her mother had come into the room; and, having taken a place behind the father, knelt there waiting. For the moment the daughter felt that rather than be thus wedded she would die. Yet, taught as she had been, she knew that she must not shrink from her duty. As her father had willed, so must she obey. But why,—the question rushed almost into speech,—why had it not been Stejirō? She had not been formally pledged to him, but she had had every reason to expect the speedy making of such pledge. And she had so long and dearly dreamed of him as her husband to be. Ever since the spring-time she had looked to the future for the dawning of a blessed day to the end of which he and she would pass together. Why must she now turn away from it all?

At length her father spoke again. He answered her unspoken question. As she heard, her mood changed; the marriage so revolting gradually took shape as a sacrificial duty. She gradually clothed herself with resignation, and accepted her fate without protest. She must yield herself as the price that had been asked for the home that would shelter her father and mother in their old age. For their sake she would go to the merchant and be true and dutiful to him as long as it might be his will.

This is why it came to pass that on one moon-lighted evening in mid-September, jinrikisha, bearing Sato O Haru and some of the Sato kindred, turned into the roadway under an arch of spreading *ichō* trees and sped to the broad, flat stone that paved the entrance to the Masuda mansion. As the rattling of the jinrikisha and the swinging lantern-lights of their pullers announced the coming of the bridal party, the latticed porch was thrown wide open. In a blaze of light shining upon the polished portal-floor, gaily-attired servants were gathered, bowing and shouting welcoming greetings. The bride with her kindred alighting entered the merchant's many-roomed mansion, and O Haru, in the care of the *nakōdo's* wife, was guided into the interior of the house. Her relatives, introduced to the other guests, assembled in the great drawing-room that opened towards the garden, which was aglow with hundreds of lanterns festooned among the trees and trellises.

Within the house, in a small inner room, by the ancient rite of the three fold-nine-times pledge in saké, O Haru, the daughter of a samurai, was wedded as the wife of the merchant Masuda.

Teramachi-cho lies well within the Japanese capital city. The Masuda *yashiki* and grounds almost cover a plateau that crowns a hill central in the ward. The garden is wide-famed; Masuda San having secured it from the general wreckage of fortunes that followed the fall of Japanese feudalism. He was always on the alert to profit through the misfortunes of others. Also ambitious of distinction among his fellows, he was always ready to spend money freely for any accessories of social notoriety. He had made this garden the source of much personal gratification. He had enjoyed the results of the skill of his gardener, but much more he took pleasure in the social attention his grounds obtained for himself. He did not possess the good will of his neighbors, yet he knew that whenever he chose, he could bring flattering crowds to him, by opening his garden's gates.

Not long after the wedding the young bride found herself possessed of much leisure, and the continuing warm, clear weather made the extensive garden expecially inviting. There was much welcome diversion in familiarizing herself with its many paths and its varied landscape art. She had seen this garden often, years before, through the hedge separating it from her uncle Takata's estate. Wonderful to her child-eyes were its trees, bushes, mounds, rocks, vines and flowers. Now, how strange it all was! she had become its

Digitized by Google
Original from UNIVERSITY OF IOWA

mistress. She could look down from it into the places where as a little girl she had played with her boy-cousins. How far away those days! Stejirō, no longer lived at home. For years he had been in business in distant Ōsaka. Of course, the scene of her childhood brought him much to mind. But now, the way that had seemed to open towards an enchanted land in which he would be master-magician, she knew had become closed forever. Another path had been appointed for her; and, born and reared as she had been, unswerving loyalty to her present duty was the only loyalty she could know.

With curious and pleased interest O Haru Sama day by day explored this marvellous garden. Its multiplying autumnal changes were especially congenial to her in her pensive mood. It had many pathways, and much pleased was she when she discovered that they all led, whatever her wanderings, to a small wistaria covered building,—an exquisite structure erected in a far past for the celebration of the "tea ceremony." The arbor stood at the apex of the garden's paths. It almost filled an angle formed by the wall that rose along a deep-cut lane, descending the hill-side into a noisy-street and the border of a bluff, along whose slope a dense hedge of *kashinoki* inclined upward, marking a boundary line with the adjoining grounds. The house and garden were well secluded from the gaze of outsiders; but from the tea-arbor and for some distance along the margin of the bluff fronting it, much of the busy city and farther spaces were visible.

Seated inside the screening shelter of the arbor during the early, uneventful days of her new life, O Haru spent many hours reading, sometimes painting and plying the needle; often, in reverie, and often overlooking the varied scene. Outspread before her was a long valley, crowded with thousands of gray-black, thatched and tiled roofs of low-storied dwellings and ware-houses, bordering a narrow, curving, boat-filled stream. Not far distant, projecting from among the roofs, she could see the fantastic ridges of her husband's ware-houses, flanked by a massive copper *torii* marking the approach to a small temple. At a turning of the course of the valley and its stream farther eastward, her look reached the wooded crest of Shiba Park, outlined against the sky: and south of that, away beyond, often in shimmering light, she saw the silvered surface of Yedo Bay extending even to the low borders that define the bay and disclose the ocean's horizon. Especially touching O Haru's fancy and memory in the landscape was the pagoda whose pinnacle and upper stories overtop the dark grove covering the southern slope of the park. She was born almost under the shadow of that scarlet tower. Some of the happiest hours of her childhood had been spent in play about the hill on whose summit the pagoda stands. How well she remembered the long avenues and the many wearying stone-steps that lead upwards to the little shrines and memorial temples back of Maruyama; also the hundreds of huge memorial lamps massed together in the solemn courts fronting the gorgeous mortuary temples of the shōguns! And then, there was the round, stone-rimmed lotus pond, with its lazy red and black carp which she used to feed with rice-cracknel from the crooked bridge that crosses to the islet on which the beautiful goddess Benten Sama has a shrine. And the *mokusei* trees, whose delicious odor on quiet autumn evenings sweetened the air as far as to her own house. At the extreme left she saw the brown-and-white balconied buildings of the Koyokwan, famous for food, song and wonderful dances. Some of these dances she had been taught, but she took no pleasure now in remembering them, for one of them had brought her to the life she henceforth must bear.

Towards the end of October Masuda San made preparations for his annual garden festival. His chrysanthemum flowers had

Digitized by Google Original from UNIVERSITY OF IOWA

been famous for a decade. He had been accustomed to gratify himself each year by displaying their beauty to the public. This year, fortunately, he could use the display for the additional satisfaction of signalizing to the world his new marriage.

It was a warm-aired, golden-lighted day when guests from near and far thronged in the Teramachi-cho mansion and the spacious grounds about it, to congratulate Masuda San and his bride. Along the borders of some of the main paths booths had been built, in which the season's flowers had honored exhibit. They received ample and justified praise. But there was much besides the wonderful array of floral beauties that the visitors had come to enjoy. Over the avenue approach to the house front, the great *ichō* trees had made a golden-leaved archway. Within the garden's confines, groups of mixed shrubbery, clusters of bamboo and clumps of dwarfed pines divided and concealed open spaces of mound, pond and lawn. Fronting the opened drawing-room where now bride-groom and bride formally welcomed their guests, was a broad grass-plot, in which a score of small maple trees stood as a miniature grove, each aglow with a crimson like that it had received at its leafing in the spring and had lost with the summer's coming. Around the fantastic rock-work, rising just beyond the pond central in the garden, were thickly clustered rose-trees, bearing but little less a burden of red, white and yellow buds and flowers than they had carried five and six months earlier. Near the bamboo thicket by the tea-arbor, a company of jugglers displayed their skill. Fantastic day fire-works, sent skyward at short intervals near the pond, attracted attention from afar. And, to crown the day, all the guests were served with a prodigal banquet under a canopy spread at the rear of the house, while close by, behind a high screen of red and white barred cloth, a band of musicians accompanied the feasting. Altogether it was a festival memorable in the pleasures of friends and of all the guests who had been bidden to it.

It was a festival memorable, too, for O Haru Sama and for Masuda San.

For the young bride, much that was gratifying had happened; but nothing had been so pleasing to her as to receive among the guests her cousin Stejirō returned that day from Ōsaka. She was delighted at his unlooked for coming; she frankly showed her pleasure. And in the evening, after all the guests but the members of the related families had departed, and the low-burning lights of the lanterns festooned about the garden gave token of the close of the celebration, she had had the privilege of walking side by side with him in the group which went to the tea-arbor to see the belated moon rising over the distant park.

But for Masuda San there had been little pleasure in the day. Especially was he much displeased at having seen his wife's brightened face when with her cousin. Indeed, from the moment Stejirō, who, though invited, had unexpectedly appeared among the guests, nothing that passed between them had escaped the husband. The close of his wedding-feast left him ill at ease and with much unwelcome food for thought.

Indeed, it was true that already the merchant had ceased to feel the satisfaction in his marriage he had at first imagined he should hold. At first he had been exhilarated with the possession of the beautiful woman with whom he had been infatuated. His craving had secured its spoil. As far as was possible for him, he had loved and he had obtained. But it was not long before he was compelled to understand that his possession was neither complete nor could be made wholly satisfying. He had obtained a wife, promptly obedient and dutiful; submissive to him in all things; a household-mistress ready in every way possible for her, to serve his needs and wishes. She was a companion always cheerful, too: and she was his comrade, so far as she could give

Digitized by Google
Original from UNIVERSITY OF IOWA

comradeship to one so unlike herself. Yet, back of her willing mind, he soon discovered, was a mood that kept her really unmated with him. His passion, consequently, spent its force against a natural barrier. Had his marriage been one of the prudent convenience with which wedlock among his country-people is customarily entered, his dissatisfaction and what followed it would not have come to pass. Or, could he have accepted the inexorable fact when he discovered that his infatuation had led him to make a conquest empty of the prize he fancied it held, his relationship with his wife might have fared measurably well. But neither good fortune befell him. The passing of the days dulled the intensity of his passion, and this change only gave place to a brooding discontent. It may be that, even then, if the disappointed husband had been left to the ministry of time, his ineffective desires would have lapsed into indifference. In this way an after life of peace and comparative satisfaction would have come to him from O Haru's faithful service; and for her, a serene and affectionate gratitude under the husband's sheltering care might have arisen.

But,—as it had happened,—only the day before the festival celebrating his marriage, Masuda, in a conversation he chanced to have with the *nakōdo* spoke of his disappointment and dissatisfaction. And then he received the astounding intimation that, probably his marriage had been an obstacle to a more welcome union; in fact, that his wife might have married the younger son of their immediate neighbor.

NOTHING THAT PASSED BETWEEN THEM ESCAPED THE HUSBAND.

To the merchant's fading passion, this suggestion was like fuel to a dying flame. His chagrin returned. With that came jealous suspicion.

At the wedding festival, consequently, O Haru's husband was in no mood to welcome Stejirō. There was anything but pleasure for him in observing the evident gratification with which his wife welcomed her cousin. He saw the woman he had made his wife smile for another man as he had never seen her smile for himself. He heard happy tones in her voice that had never been sounded for him. Here, then,—he was tempted to confirm fully the *nakōdo's* hint—was the real reason for the baffling of the desire that had impelled him to her. But for that, he was sure, she might have become all his own, just as he had wished.

However, Masuda San, to the end of the festival, remained, outwardly to every one, the agreeable host and the gratified husband. He had a cheerful farewell greeting for each of the departing guests, not the least cordial of which was his "good-bye!" to the son of his neighbor, Takata.

That night, O Haru's husband thought much, and his thoughts served not at all to a restoration of his peace of mind. He arose the next day restless and morose.

To the young wife the night brought

Digitized by Google Original from UNIVERSITY OF IOWA

nothing disturbing. She slept in peace and without waking until the dawn. The events of the festival had gladdened her. None but agreeable memories had been left with her. Among them there was not certainly—not consciously,—one forbidden or unworthy inclination or hope.

With perplexed surprise, consequently, the next morning the wife was made to feel an unpleasant change in her husband's mood. For the first time he expressed his wishes as impatient commands. He was strangely silent; he almost ignored her presence. The change was inexplicable.

And thereafter, he was often at home at unusual hours. On an afternoon, but two days after the festival, when O Haru was working at some embroidery in the arbor, he unexpectedly appeared. Making a seeming inspection of the trellis and its vines, he seated himself upon the narrow veranda. For a while he sat there, now and then making apparently aimless remarks. Once, somewhat to her wonderment, he asked her how long Stejirō expected to stay in Tokyo. She could only answer that she did not know, but that he had told her at the festival he would accompany some foreign friends to the Emperor's Birthday ball, to take place the next week. The conversation continued with nothing of special moment in it until, slipping his pipe into its case and thrusting it into his girdle, Masuda rose and startled her by saying, as he stepped through the little gate into the main path:

"It would be better for you to do your work in the house, not here."

The bidding was wholly irrelevant and unintelligible. What had she done to offend her husband? It was his first real interference in her way of life. Much disturbed, she soon folded her work, drew to and bolted the outer shutters of the arbor, and returned to the house.

From that day she went but seldom into the garden. Thenceforward too, Masuda San's interest in his house seemed to be much increased. He was often with the gardeners directing their work.

The afternoon before the Emperor's Birthday was one of the most alluring of that autumn's many delightful days. Air, sky and the wide earth were serene. It was just the time Stejirō was glad to choose for showing his foreign friends the gorgeous coloring of the maples at Ōji. It was mid-afternoon when he and his party arrived at the little Fox-god temple there and strolled into the ancient grove. The atmosphere under the trees was luminous with a gold and scarlet glow shed from the massed foliage overhead. A crowd of visitors had already gathered in the refreshment booths overhanging the banks of the stream, and along the shores and over the near hillsides.

While Stejirō was amusing his friends by translating for them some of the many verses which admiring visitors had written and twisted about low-hanging branches of the maples, he happened to see, in one of the booths on the opposite bluff, his cousin in company with her old servant. Excusing himself, he left his guests and went across the bridge to pay his respects to her.

With his coming back, his friends were inquisitive about the beautiful creature.

"Only my cousin," he said. "That old fellow who came down from the tea house just before I left, is her husband. By the way, he has a wonderful garden next to my father's grounds. Perhaps he will let me show it to you, when you come up. Thursday afternoon, you know."

On their return from Ōji the excursionists saw a darkening, deeply-reddened sun obscured at its setting in a rapidly gathering bank of cloud Before the next morning a tempest had swept in upon the coast from the ocean.

At Teramachi-cho that morning, O Haru sat looking through windows, inset in the

Digitized by Google Original from UNIVERSITY OF IOWA

amado, upon the rain-drenched garden. The air was thickly streaked with whirling water; myriad leaves were dashing about in the blasts of the tempest. The whole landscape, peaceful and full of beauty but yesterday, had been subjected to a baleful mastery. And, evidently the young wife was suffering from more than the raging of the storm. Her slender face was pale, and rigid and marked with deeply drawn lines. Her eyes were heavy and dulled.

On the way back from Ōji, her husband, sullen and silent had left her and O Kin before they reached Teramachi-cho. He did not appear at his house until after midnight.

What a home coming! O Haru hastened to the house entrance in answer to the jinrikisha-puller's call. Into the doorway, out of the rising storm, Masuda staggered, nearly falling upon her as he shook off his clogs. His greeting was a brutal command. O Haru was almost terror stricken. Yet, controlling herself, she followed him in silence to his room. She had carefully made it ready for him;—anxious to please. Patiently she awaited his will. Flinging his outer clothing towards her, he dropped beside a hibachi and called for drink. Then he ordered her before him, and, to her amazement, after some petulant and meaningless fault-finding, he flatly accused her of having planned her meeting with Stejirō that day. Her answer was only gentle denial. He coarsely insisted, however, that ever since her cousin's return she had been seeking to meet him. At last, as he sank into a drunken sleep, he forbade her carrying her design farther; he would not be trifled with.

The astonished wife passed that night utterly wretched under a sense of the injustice done her. In no way conscious of wrong-doing, even in thought, was she.

With the dawn, as usual, O Haru Sama left her bed. Having seen with O Kin to the starting of the day's work, she went to her room, separated from that of her husband only by a partition of sliding screens, and awaited his waking. When he arose she supplied his customary needs. She served him at his morning meal. Vainly she looked for some gracious recognition from him. No words but those of command did he deign to give her. When he entered his jinrikisha and was carried away through the wind and rain to his place of business, she bade him an unreturned farewell.

The day of storm wore on. It brought unspeakable heaviness of brain and heart to O Haru. During the desolate day, O Kin, the old servant, was with her often: tender in manner and seeking in various ways to divert and to comfort her.

Another night came. The tempest was at its height. The wife found yet no favor in the mood or words of her wedded master.

For a second day the storm held wild sway. Towards the evening, however, it had spent its violence. The western horizon cleared. A long, narrow rim of the sky brightened under an overhanging dome of cloud. Soon, a dazzling, though lurid, radiance shone from the sinking sun across the dreary landscape. Upon the cessation of the rain, O Haru summoned O Kin, and, accompanied by her, left the house for a walk in the garden.

What devastation! And how desolate it all was! The broad, gravelled walks had been guttered by the water. The chrysanthemum shelter booths were in ruins; their mat coverings, wrenched from the frames, were lying bedraggled among broken and fallen flower-stalks. Scores of the rose-trees, bent and prostrate under the beating of the wind and rain were entangled with one another, stripped of their bloom and almost bare of leaf. Near the tea-arbor the shafts of many of the bamboos were twisted and broken by the blasts of the tempest.

At a shrine, near the great stone snow-lantern which stands close to the hedge where it rises over the hill slope to the level of the garden, O Kin lingered for a moment to offer a prayer.

Digitized by Google
Original from UNIVERSITY OF IOWA

SHE SAW THE SILVERED SURFACE OF YEDO BAY.

Digitized by Google

Original from
UNIVERSITY OF IOWA

O Haru Sama sauntered onward. She soon passed behind a low thicket that fills a wide curve of the path. Immediately upon turning there, she was startled by the sound of her name. Looking around, she saw near by on the other side of the hedge, her cousin Stejirō. He was on the short path leading from the lane on the hill-side to his father's house. Surprised and pleased at the unexpected meeting, the young man continued his greeting :—

"Good evening! What a terrible typhoon."

O Haru stepped quickly to the hedge, interrupting her cousin. She spoke rapidly and in a low voice :—

"Please! Stejirō San. I am so sorry, but you must not speak to me. I dare not see you any more. Please, don't talk to me! And please! don't ever come again to where I am."

"What!" exclaimed Stejirō,—"What do you mean?"

"Don't ask me," was the whispered reply. "Don't! Only go; and stay away from here."

"Well! Of course,—but,—that is all right. I am going back to Ōsaka to-morrow, you know and I am not coming again this winter."

"Please, don't stand there!" entreated O Haru turning back into the path. "I must go now. Do go! Good bye!"

Saying this, she had begun to walk hurriedly towards the house. At the same moment her husband appeared. He came from beyond the thicket, meeting her. Yet seemingly, he took not the slightest notice of her. Passing her he looked through the hedge, and saluted Stejirō, still standing where he had stopped to greet O Haru. Masuda, apparently with his ordinary courtesy, continued :—

"Good evening, Stejirō San. Looking over the damage done by the storm? I seem to have lost almost everything. The roses are ruined. All the chrysanthemums are destroyed. Ah! O Kin, where have you been? Go to the house with your mistress."

Making a few remarks further about the wide-spread destruction wrought by the storm, and his fear of a flood from the fast-rising river, Masuda left Stejirō and continued his walk.

To Stejirō, startled and confused over O Haru s pathetic pleading, a sudden intelligence came. He hurried, troubled, to his home.

The merchant did not go back to the house. He kept on walking until he came to the tea-arbor. There he stopped. Looking about hurriedly at the ruin wrought in the shrubbery and vines around the building, he shoved back some of the *amado* and sat down upon the narrow veranda.

How desolate and forbidding the scene! From the shattered trellis overhead, matted vines hung close by the seated and bowed figure and were dragging along the sides of the building. In the path at the front lay compacted masses of red and yellow leaves, crushed and soiled. Below and in the distance, was the narrow expanse of the Akabane valley and the broad, low mound of Shiba Park, dim under the fast advancing gloom. Within the man a tortured soul raged as though demon-possessed.

"She is a liar in every way," was its cry. "She sneaks off to meet him at her very first chance, though I have commanded her never to go near him. She will give through her sleeve will she? Well! Ah! What a fool I am! They laugh at me because I have married this girl. They think me silly as an old ape. Well! It may be so. But she!—Oh! I cannot bear it.—And if I send her back to her family I shall only open the way for her to get to that young scoundrel. No! She must obey me, or—take the consequences. She shall not have him though it cost her everything,—and me, too.

The deepening gloom had become night when Masuda re-entered his house.

Digitized by Google Original from UNIVERSITY OF IOWA

The serving-maid having removed the supper trays and made the room ready for the evening, O Haru placed her husband's tobacco box at his side: she bowed and awaited his further wishes.

Not until they were alone did he speak. Then:—

"Hereafter thou shalt stay within the house so long as thy cousin is at home," were his first words.

She bowed but made no further answer.

"I know now what thou art," he continued.

With these words her delicate body began to tremble. Then, with a sudden flush overspreading her face, she raised her eyes towards his. Before his angry look her features became pallid. Her eyes filled with apprehensive dread. She again bowed before him humbly, and in a low voice ventured to answer:—

"But"—

"Be silent!" was his interrupting command. "Say no more. I now know what that before me is."

Then, with an epithet which she heard as the uttermost degradation possible, he ordered her from his presence.

She obeyed at once. Very quietly she drew together the *fusuma* separating her room from his. With the closing of the screens, however, an expression of anguish appeared and became fixed in her face. She staggered. She fell upon her bed. There she lay powerless, in despair.

For a long time she was motionless. The faint shadowings of the open panelling over the partition, cast upon the ceiling by the lamp in her husband's room, only deepened the gloom of her chamber. She heard the often repeated sharp clicks upon the edge of the *hibachi*, of his pipe, as he emptied and filled it. Now and then, a muttered exclamation from him came to her ears. He called angrily for more drink. Once, he noisily opened a closet door, and after a while, more noisily closed it. But, the stricken wife was hardly more than conscious of these sounds. At last quiet came. He was overpowered by a drunken stupor.

O Kin, as soon as she dared, came to her mistress. She brought with her a bed-room lantern, and made pretence of arranging the chamber for the night. But her main purpose was to help, and to comfort, if that might be. She ventured to kneel at the bedside. She was impelled to take the suffering woman into her arms as though she were her own child. She sought by all means at command to console her. At last she begged her no longer to stay in this dreadful place, but to go back to her father's house. She even offered to help her.

O Haru Sama heard the comforting words passively, and in silence, until return to her father's home was proposed. Then she spoke:—

"No! That is impossible. Do you not know, O Kin that I am ruined? I must stay here. Here or no where. My husband believes me false to him."

"I understand," returned O Kin. "But then you do not know master as I do. What may he not do to you some time when he is angry. It is better now that you should go to your father."

"I cannot do that," was the forlorn reply. "My father sent me here. I must not go back. Who would honor me? You know I have done nothing at all wrong. But then,—well!" O Haru stopped speaking for a moment.—

"We must not talk about it any longer," she added. Again she became silent.

Somehow, then, O Kin felt it useless to speak further. For a while her mistress lay quietly as the old servant held her. Then she gently but resolutely withdrew herself from O Kin's arms. Suddenly she sat erect, with her hands firmly clasped together. Her manner was at once changed. With a commanding yet kindly voice she said to her servant:—

"Go! Take your rest now. To-morrow,

Digitized by Google Original from UNIVERSITY OF IOWA

so I think, it will be better. Leave me now. Take your rest."

Again alone, the young wife took new counsel with herself. Her pathetic weakness had disappeared. With eyes unclosed she lay gazing intently toward the ceiling, where the shadows of the *andon* waved and flickered. She thought, and thought again. Soon she arose, and changed her dress, and again lay down to her sleepless vigil.

* * *

The booming of the great bell of the Zōjōji temple in Shiba Park, as it throbbed over the sleeping city, sounded into the silent house of Masuda, foretoken of the coming of a new day. With the deep-toned tolling O Haru again arose. For a few moments she sat upon her bed, with bowed head resting upon her arms crossed upon her knees. She then took from her writing-box a roll of paper. The few words she wrote she placed under the *andon*. Quietly she opened one of the chests of drawers that had been among her bridal gifts, and took from it a small, cloth-wrapped package which she placed within her girdle. Sliding aside one of the *shōji* opening into a main passage-way, she left her room and walked quickly towards the kitchen. There, she slipped her feet into some sandals, and, clad as she was for the night, unbolted a door and went out.

A dense mist filled the air. Its chill struck through her thin kimono. She shuddered as she gathered up the skirt of her robe and moved with rapid steps down a path whose direction she knew even in the blackness of the night.

* * *

With the coming of the dawn the merchant Masuda was aroused from his sleep by the rumble and clatter of the *amado* of the house, as they were shoved open by the housemaids. His return to full consciousness was slow. Gradually, a memory of the events of the night before arose. With that came a miserable depression. Some questionings were started, and, with them, even a sort of fretful regret. Indeed, not long after his waking he began to think of the night with a kind of shame. He remembered that after all it was he who had compelled the child to become his wife. He had acted under impulses which, he could now see, were mostly mistakes. Certainly, his main wishes had miscarried. Besides, was he perfectly sure his wife had played him false? He remembered how patient she had been, and how cheerful her service. At least, so he concluded, he must not do her wrong; he must not expect from her more than she could give. He was miserably depressed in his waking, but as the moments passed, kinder feelings had claimed him. In fact, in his mood then he had begun to entertain the thought that it might be better, all things considered, to return O Haru to the house from which he had taken her.

Masuda was fully awakened by the coming of a housemaid, who brought coals for his *hibachi* and the kettle for heating water for his morning tea.

"Has your mistress arisen, Yone?" he asked the girl after a few moments.

"I do not know."

"Call her, and tell her to come here."

He had not more than given this order when one of the *fusuma* at the opposite side of the room was pushed hastily aside, and he heard O Kin's startled voice, saying:—

"Master is mistress here?"

"What!" he exclaimed throwing aside the quilts and rising, "Is she not in there?"

"She is not. Where can she be? The kitchen door was unbolted."

"What is that?" he shouted.

Instantly his dismay gave way to an access of rage. The man sprang to his feet and dashed aside the *shōji* opening from his room towards the garden. For a moment only he stood there, looking out into the gray fog. Turning suddenly, he rushed to the closet; flung its door open; seized a sword from its rack, and started for the garden.

Digitized by Google Original from UNIVERSITY OF IOWA

O Kin threw herself on her knees in his way entreating him, "Master! Master, don't go."

Not heeding her cry, the maddened husband swerved by the pleading servant, drew the keen blade from its sheath. He leaped down into the path, and with unsandalled feet strode rapidly from the house. O Kin and the horror-stricken maid-servant followed him. He took the path to his left; the path towards the hedge and the Takata garden. O Kin, at the first turning of the way, instinctively ran towards the tea-arbor.

The enraged man, baffled at his first move, stood in his path, for the moment irresolute.

An agonized shriek!

On the instant he followed the cry. But, as he hurried on, he became appalled. Then a dastard's terror seized him. At the gate fronting the arbor, the sword dropped from his grasp.

There O Kin lay, fallen across the narrow veranda; beyond, within, prostrate and with fixed eyes turned full towards him, was his child-wife. But from the beautiful face the life had gone. The hilt of a dagger stood above her bared shoulder. The blade was deep in her throat.

* * *

As a daughter of the Samurai, Sato O Haru had lived: dishonored and put to shame, she had by means of her own hand found death.

AS A DAUGHTER OF THE SAMURAI.

Digitized by Google
Original from UNIVERSITY OF IOWA

Forestry of Japan

By HOMI SHIRASAWA

DR. HOMI SHIRASAWA.

Dr. Homi Shirasawa, Director of the Forest Administration Bureau is one of the best versed men in forestry in this country. He was graduated from the course in dendrology of the Agricultural College of the Imperial University in Tokyo in the year 1894, receiving a post graduate degree the same year. He was then appointed technical expert in the Department of Agriculture and Commerce in September 1900. Later he was sent on an official mission to investigate forestry methods in Europe and the United States, particularly those practiced in Switzerland and Germany. Upon his return to Japan the degree of Doctor of Dendrology was conferred upon him, and he was appointed Director of the Forest Administration Bureau, a post which he has filled with much credit.

THE beauty of our natural landscape which has won the admiration of the world owes much to the forests which cover a large part of the Empire. These forests have undoubtedly had a great influence in moulding the national character of the people, and have helped to develop a sense of ardent patriotism, as well as artistic tastes.

From the most ancient times great attention has been paid to the protection and preservation of forests in Japan, as may be gathered from the Imperial Rescript issued regarding forests as early as the beginning of the ninth century in the reign of Emperor Saga. During the period of civil war but scant attention was given to the administration of forests. Three hundred years ago when the shōguns of the Tokugawa family inaugurated military government at Yedo, there were 260 chieftains or daimyō, whose clans were forced to adopt the practice of seclusion from each other. It was at this time that a great impetus was given to forestry, and rigid restrictions were made against deforestation. The clans acted independently of each other, yet most energetic steps were taken for the preservation of the forests, and as a result the forest area was considerably increased.

When the Restoration of the Emperor took place in 1868 these restrictions were taken away, and the people were given the right to fell the trees. The population of the cities grew rapidly and many new industries were established, in consequence of which there was a large demand for lumber. At the same time there was a great development in agriculture, and extensive forest lands were converted into cultivated fields.

In 1898 the forest law was promulgated providing for the protection of forests. And carrying out the work still further, a special fund was set apart in 1900 for carrying out a readjustment of forest and open lands under the control of the Department of Agriculture

Digitized by Google
Original from UNIVERSITY OF IOWA

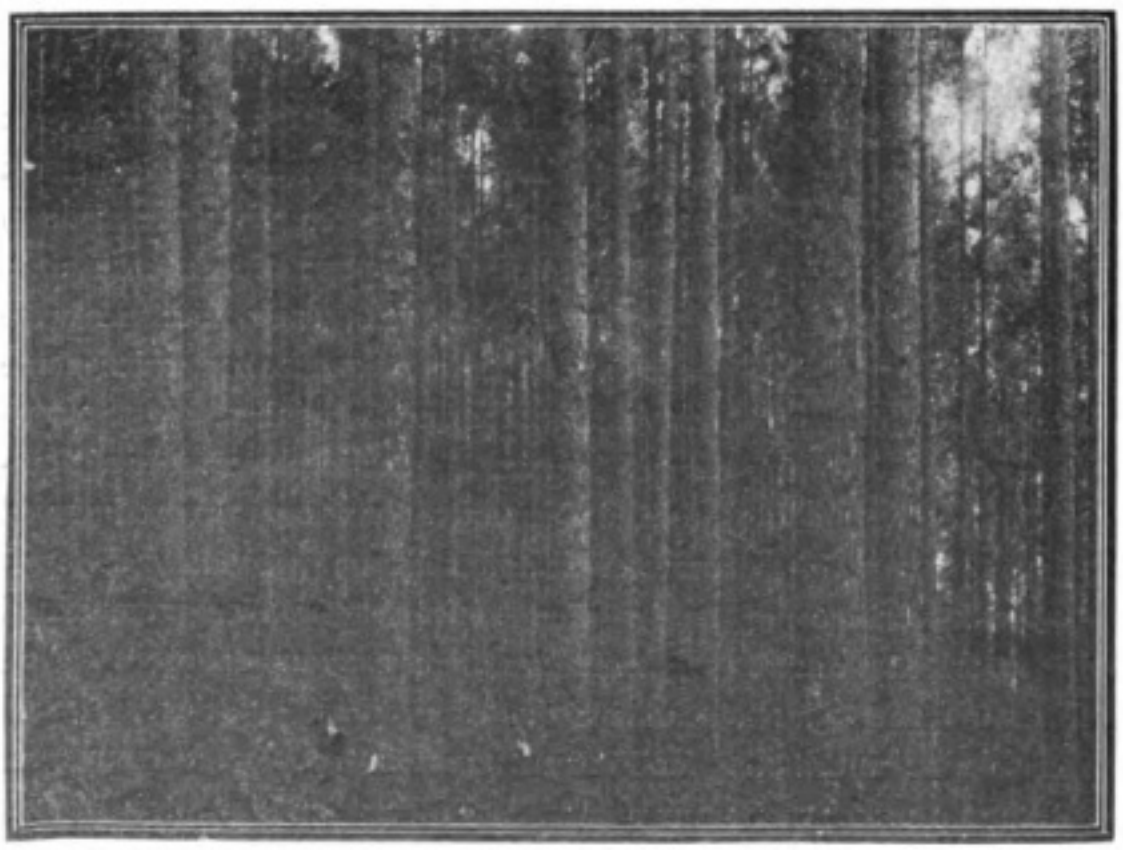
and Commerce, by means of which it was intended to accomplish this work within a period of sixteen years, the necessary funds to be expended being derived from the sale of such forest lands as the state did not need. It was estimated that in one century after the completion of this programme the yearly income to the nation from this source would amount to Yen 66,000,000. In forests under the control of the Department of the Interior much care has been taken in the administration, and private forests have been encouraged under government supervision, so that the future income from forests in Japan will be a large one. Practical knowledge of the subject has also been disseminated among the people, and officials are receiving training to fit them for forestry work.

The forest area of Japan is sixty-eight per cent of the surface of the entire Empire. These forests are divided into "reserved" and "consumed." The "reserved" forests are kept as a means of resource to the nation and to increase the welfare of the people; and the "consumed" forests, are those that are worked for economical purposes. With regard to their ownership, forests are classified as follows; state forests, Imperial estate forests, and forests which are communal. The communal forests are again subdivided into those owned by shrines and temples, by corporations, or by private individuals.

During the feudal days the different clans pursued different lines of forest policy, as a result of which the area of forests showed a great discrepancy in certain localities. In some parts of the country the forests were out of proportion to the cultivated land, as it was considered economical to curtail the forests and increase the cultivated land.

It was in 1874 that the government undertook to make a thorough investigation of State-owned forests, and established the distinction between the "reserved" forests, and those named "consumed," which latter might be sold to the public. This distinction was made, partly, for the convenience of forest administration, but partly also as a means of rectifying certain mistakes in the determination of ownership, made at the time of the Meiji Restoration, and since disputed either by the State or by individuals.

Forests are found everywhere in Japan from the island of Formosa in the extreme south to the island of Saghalien in the north. The distribution of forest lands differs according to the topographical nature of the locality, the height of the hills and mountains, and also the density of population. In the central mountain districts the forests are chiefly found, while on the alluvial plains there are comparatively



CRYPTOMERIA TREES, FORTY-SIX YEARS OLD. ARTIFICIAL FORMATION.

Digitized by Google Original from UNIVERSITY OF IOWA

EMBANKMENT OF YOUNG PINES.

few. Moreover, there are larger forests in the cold northern provinces than in the warm south.

In the island of Saghalien, which is the most northern portion of the Japanese Empire, the whole area is covered with forests, and the same may be said of the mountain ranges which cross the Island of Yezo. Almost all these extensive forests are State-owned, and their administration is indirectly controlled and supervised by the Department of Agriculture and Commerce.

And then look at the distribution of forests on the main island of the Empire. The principal range of mountains in the so-called "Kita Nippon" (Northern Japan) begins with Mount Hakkōda in Mutsu, and continues in a southerly direction to the mountains of Bandai and Nasu, terminating at the Nikkō range, with offshoots to Mount Tsukuba on the east and the Chichibu mountains on the south and west. Nearly all the forests throughout this district of almost continuous mountains are State-owned. Toward the northern portion of it these are practically virgin forests of Thujopois dorabrata and cryptomeria, while in the central and southern portions, the forests are mainly composed of deciduous, broad leaved trees, with conifers, such as picea, abies, tsuga, pinus, cryptomeria, chamaw, cypress etc. The last three species have been artificially introduced by planting, in some districts, in others, where they had not entirely died out, steps have been taken to foster and develop their growth.

On the level lands at the foot of these ranges will be found many small wood-lots of broad-leaved deciduous trees, cultivated under the "coppice" method, as also high woods of pine, cryptomeria, and chamaecyparis cultivated artificially.

From the Nikkō group of mountains the great dorsal range of Hondō continues to Sano, Fuji and Amagi. On the first of these mountain-groups there are extensive larch-wood forests of recent formation, while the Fuji ranges, as well as those of Mount Amagi (in the peninsula of Idzu) are covered with forests composed of several kinds of conifers and broad-leaved trees. The banks of the river Tenryu, to the west of Fuji, have been planted, through private enterprise, with extensive forests of cryptomeria. This brings us to the extreme limits of Kita Nippon: we

Digitized by Google
Original from UNIVERSITY OF IOWA

now come to the Minami Nippon (Southern Japan) Province of forestry.

At the point of contact between north and south in the Alpine district of central Japan, is the famous Imperial forest of Kiso, densely covered throughout its wide extent with chamaecyparis obtus, the best Japanese timber trees. Southwest of Kiso, on the flat lands near Kyoto and Nara, are extensive bamboo plantations, carefully cultivated; while on the mountains in Minami Nippon, which surround the flat lands, there are many forests, both of cryptomeria and pine, some natural and some due to industry.

In this connection may be mentioned the famous cryptomeria forests in the district of Yoshino, near Nara. It is a forest of artificial formation, and is celebrated for its intensive management, especially in the matter of "thinning out." It is in private ownership. At the opposite end of the same district there are the extensive chamaecyparis forests at Owashi, in the Province of Kii, also of artificial formation. These woods are likewise in private ownership, and with the "private" forests, above mentioned, by the Tenryū river and in Yoshino, may be said to constitute the three famous artificial forests in Japan, in contradistinction to the three famous natural forests of Aomori, Akita and Kiso, of which the first two are in the hands of the Government, while the third belongs to the Crown.

The mountain system of the Empire now passes to the ranges of the Sanindō and Sanyōdō in the western portion of the main island, and across narrow straits to the mountainous islands of Kyūshū and Shikoku.

In Shikoku, encircling the high peak of Mount Ishizuchi, lies the large forests of Tosa. Kyūshū with Mount Aso as its centre, possesses a range of forests that extends as far as Kirishima in the south and produces in abundance broad-leaved and evergreen trees, with pine, cryptomeria, chamaecyparis, abies firima, etc. Of the pines, some woods are natural, some have been planted: the cryptomeria and chamaecyparis are generally propagated by slips planted directly in the open, though sometimes seedlings are used. Thus what is in Europe only an auxiliary method of propagation becomes in Kyūshū the principal and most commonly adopted method. In the south of the island at Yakushima near Satsuma, the cryptomeria has been artificially regenerated. These forests of South Nippon are for the most owned by the State; though in the Sanindō and Sanyōdō districts, and especially in the neighborhood of large towns such as Kyoto, Nagoya and Nara, forests in private ownership are more common.

Thus far it has been shown quite clearly, that in thickly populated localities and on flat lands with good means of communication privately owned forests are more frequent than those in the hands of the State: as the population becomes less dense, and as the means of communication become poorer and less frequent, the area of the State-owned forests increases,—it might be added, in the same ratio as the height above sea-level. In northern Japan are to be found governmental forests at Aomori (Thuja dolabrata), Akita, (cryptomeria), Miyagi (deciduous broad-leaved trees and pines), Nagano (alpine conifers and deciduous trees), in the south at Osaka and Hiroshima (conifers and evergreens). In Shikoku the Government owns a forest in the Prefecture of Kōchi: in Kyūshū, around Kagoshima and Kumamoto. These three forests contain, besides evergreen broad-leaved trees,—pine, cryptomeria, chamaecyparis, and abies firma. In the island of Formosa, thick forests (those of Musi, Ari, and Bandai) surround the high peak of Niitaka. These forests are under the indirect control of the Department of Agriculture and Commerce.

Different methods of forest work are employed in Japan. The forests in Government and Imperial Household hands abound in virgin trees, and the felling of trees within their limits has been so regulated as to

Digitized by Google Original from UNIVERSITY OF IOWA

CRYPTOMERIA AVENUE AT NIKKO

A poor daimyo who was unable to make a costly gift to the temple, planted an avenue of trees as his contribution, and with the years they have become the most valued offering.

Digitized by Google

Original from UNIVERSITY OF IOWA

prolong the period of supply as much as possible. Thus the output per area is not so great as in the case of forests in private ownership, where commercial considerations are naturally more powerful. The principal forests of this class are the forests of conifers and cryptomeria in the districts of Tenryu, Owashi, and Yoshino. One of the results arising from the necessary difference in Government and private administration, is that, while it is almost impossible to expect any growth of large trees in private forests, the State and Imperial administrations are adopting more and more the policy of growing trees of the highest commercial value, and such as require many years to mature. Thus private forests and those in Government hands mutually supply each other's deficiencies. When forests are in mountain districts, special selection methods are used. Standard coppice methods are also frequently adopted, especially in the case of pine forests, and by private foresters. These methods are well suited for the supply of firewood and charcoal which are so essential to the daily life of the Japanese people.

The cultivation of bamboo forests is peculiar to our country, and forms a most profitable industry, the bamboo being used for making many useful articles of everyday life. The land, however, devoted to bamboo forests is comparatively small in extent.

Formerly the dimensions of lumber varied according to the established custom of cutting and difficulties for transportation in the localities, the size of the pieces being the sign that showed in what district they had been produced and the price was thereby affected. But at the present day, as a result of the innovation of saw mills, the size of a board is now uniform in all parts of the country.

With regard to the season best fitted for the felling of trees, much depends upon the means of transportation. The season generally lasts for five months, from spring to autumn. In such districts as the north of the main island and in Hokkaidō where snow covers the ground in the winter season, the felling of trees is commenced before snowfall, and logs are carried over the snow to river banks and transported down the river when the snow melts. In some cases the felling of trees is continued throughout the entire season, as the manufacture of charcoal demands a constant supply of wood.

Transportation is chiefly on rivers by means of rafts or single logs. This is because the forests of Japan are for the most part situated in mountainous regions, and as the hills are precipitous, it is almost impossible to carry by road. The markets, too, are situated close to river or sea. But in Japan the rivers are not navigable during the entire year, as the water is used for irrigation purposes in the cultivation of rice, and at certain seasons there are floods. Since the recent rapid development of the lumber industry, the demand requires that the supply be not limited to a certain season. In order, also, to avoid the loss and damage caused by water transportation, roads have been constructed and forest railways laid down.

In 1890, for the first time cities, towns, and villages became self-governing, and these corporations vied with each other in the appropriation of forest lands. Since the promulgation of the forest law in 1898, attempts have been made by the prefectural governments to encourage afforestation by establishing model nursery farms and furnishing grown-up seedlings, and also by granting subsidies to those who succeeded in obtaining the best results. These measures taken by the government were satisfactory, and the forest areas were thereby increased.

The modes of afforestation which are applied in Japan are natural regeneration, coppice methods, and artificial formation. Natural regeneration has been practiced in Japan for a thousand years, and more than half of the forests actually existing to-day have been the

Digitized by Google
Original from UNIVERSITY OF IOWA

AN ARTIFICIAL FOREST.

result of this process. The development of economical methods, however, has made it necessary to employ artificial formation as the more reliable, and as not requiring so long a period of non-productiveness.

For the renewal of trees intended for firewood and charcoal the coppice method is applied. The age of felling ranges from seven to eight years at the earliest, and from seventeen to eighteen at the latest. The product thus obtained within a short space of time is considerable, and less expensive to manage, greater profits accruing. This method is used extensively in the neighborhood of cities, and is applied to trees planted on river banks etc. The trees in such cases are all cut at the height of six or seven feet from the ground, and the new sprouts allowed to grow, willow and alder being the most common trees grown in this way.

Artificial formation is the method most widely adopted, and many forests in Japan are renewed by this method. Seedlings two or three years old are planted in the open, the loss from withering amounting as a rule to from ten to twenty per cent of the whole.

Sand prevention is used in places where ordinary forestry can not be applied. An embankment is constructed and strong varieties of trees that will not wither and have a quick growth with luxuriant foliage are planted, to keep the earth from being washed away. The rows of young pine trees on river banks often seen from the windows of railway carriages are afforestation by this method.

The forest zones of Japan are divided into tropical, sub-tropical, temperate and sub-arctic, and there are many varieties of trees to be found in them, 600 species being known throughout the Empire, many of them useful in the economy of the forest. The tropical zone includes Formosa, the southern half of the Loo Choo Islands, and the archipelagoes of Yayeyama and Ogasawara. In this zone the camphor tree and bamboo flourish abundantly. The most northern part of the Loo Choo Islands, Shikoku, Kyūshū and the southern part of the main island constitutes the sub-tropical zone. A large variety of trees flourish here, chiefly evergreen. Among the most useful species are the camphor tree which is used for ship building, fine cabinet work and for the manufacture of champhor. The boxwood (tsuge) also grows here and

Digitized by Google
Original from UNIVERSITY OF IOWA

BAMBOO FOREST.

serves for the manufacture of many articles and for carving. Another common tree is the chestnut. The oak forms one of the most important materials for firewood, and grows here as well as in all parts of Japan. Other trees are the red pine, and the black pine. The bamboo which is very abundant, is useful for articles of daily use in the household, for ornamental purposes and the shoots serve as a vegetable, and wares made from it are largely exported.

In the temperate zone many useful varieties of trees are found—the cypress, cryptomeria, walnut, chestnut, fir, pine, oak, beech, cherry, elm and maple etc. The sub-arctic forests cover the northern half of Hokkaidō and the whole of the Kurile islands and Saghalien, and here stands the forest primeval that has never been trodden by the foot of man.

That Japan presents the appearance of a garden from one end to the other is due to the fact that the people have been for generations respectors of trees, and where the land has been denuded of trees, they have renewed them by artificial means. The ancient trees surrounding the temples and shrines, the wide-spreading shade trees around the country homes, or the groupings of graceful clumps by stream or lake, all attest to the appreciation of the tree in this country, which by careful guarding has come to be a most important item in the national wealth as well as in the beauty of the landscape.

VIRGIN FOREST IN HOKKAIDO.

Digitized by Google
Original from UNIVERSITY OF IOWA

Makers of Modern Japan

As Seen by the Late Shuntei Toyabe

By

WALTER DENING

CHAPTER III.

IN Japan's world of thought Dr. Katō Hiroyuki is certainly a very striking figure. He is the only Japanese whose system of philosophy has been seriously discussed by the Germans. Though for over forty years Dr. Katō has been an earnest student of the views advocated by various German schools of philosophy, he can not be said to have adopted any one set of opinions. He has to a considerable extent played the part of an eclectic. His views have been moulded as much by his Oriental surroundings and studies as by his investigation of occidental thought. The result is that Dr. Katō is in many respects a new and original type of philosopher and as such forms an interesting subject of study. He is one of the few deep thinkers whose books are read with interest by learned men belonging to rival schools of thought His two great works are the *Dōtoku, Hōritsu Shinkwa no Ri* (The Principle of the Evolution of Morality and Law), published in 1900, and the *Shizenkai no Mujun to Shinkwa* (Evolution and Contradictions in Nature), the first edition of which appeared in December, 1906. Within thirty days all the copies of this work were bought up, and in January, 1907, it was found necessary to print a second edition. That book completed his system of synthetic philosophy. As he has now reached the age of seventy-three and is by no means strong, it is probable that this great work is the last that he will give to the world. His views cannot be discussed here. Suffice it to say that, like Ernest Haeckel, to whose writings he acknowledges his enormous indebtedness, he has no taste for or sympathy with the old metaphysical philosophy. He is the Japanese apostle of a philosophy of nature, a philosophy that aims at showing that in ethics, politics, and social life, the great laws of the universe are inviolable. The keynote of his last great work is given in the quotation from Goethe which he prints on its first page:

"By eternal laws
"Of iron ruled,
"Must all fulfil
"The cycle of
"Their destiny."

Dr. Katō is a consistent monist: that is, he recognizes one sole substance in the universe, which is at once body and spirit, matter and energy. The dualism that breaks up the universe into two entirely distinct substances—the material world and an immaterial God, who is represented to be its creator, sustainer and ruler—Dr. Katō denounces as one of the many delusions into which man has been betrayed by his imperfect knowledge of the universe and its laws. Like all true philosophers, Dr. Katō refrains from dogmatism. Though he fully believes in the soundness of the doctrines he preaches and believes in their ultimate victory, he is perfectly well aware that the system of thought he has given to the world is lacking in completeness. But still he has done much to extricate several important

Digitized by Google
Original from UNIVERSITY OF IOWA

truths from misleading associations. From the jumble of conflicting opinion he has managed to select material for the construction of an intelligible and plausible philosophical system. Though Dr. Katō knows full well that he addresses a very small audience, this does not discourage him. The tone of his writing is highly optimistic. He believes that thought is progressing and that truth is ever gaining ground in the battle with prejudice, superstition and error. He writes like one who believes he has a mission among mankind. In addition to publishing numerous books, for many years he figured as a leading writer of magazine articles. He has spent his whole life in teaching, and is rightly regarded as a venerable personage by the students and younger teachers of Japan; and the big outside world, not without reason, considers him to be one of the most forward spirits of this forward and enlightened age.

I will, after this short introduction, now proceed to extract from Toyabe's *Jidai Jimbutsu Gettan* certain passages bearing on Dr. Katō's career. Among the veteran educationists of the Meiji era Dr. Katō will long be remembered as a man of character, purpose and learning. The list of such educationists includes the names of Tsuji, Izawa, Kubota, Hamao, Kikuchi, and Yamakawa, but Dr. Katō is in many respects a more remarkable man than any of these. At least so thinks the Japanese public. In 1877 he became President of the Tōkyō Kaisei Gakkō, which he developed into a university, its name being changed to the Tōkyō Daigaku, and he was appointed its first President. In 1886 this leading institution of the country underwent further development, and in accordance with Japanese custom, had a new title conferred on it: the Imperial University. The Itō Cabinet, which was in power at the time, appointed Mr. Watanabe Hiromoto to be President, a decided rise for this gentleman, whose name was at that time little known. Though Dr. Katō was then created a member of the Senate,* in 1890 he was again appointed President of the University, which post he occupied till 1893, when Doctors Hamao, Toyama and Kikuchi filled the position in succession for very short periods prior to giving place to Mr. Yamakawa Kenjirō. None of these Presidents did as much for the University as Dr. Katō, whose name will go down to posterity as the chief founder of this great seat of learning.

As a scholar Dr. Katō has been made the subject of much adverse criticism. There are those who represent him to be a perverter of learning, a panderer to vulgar tastes and the representative of official learned clannism of an objectionable type. Among certain classes there has been manifested a strong dislike for both his character and his learned theories. But whether there is an adequate cause for his unpopularity we very much doubt.

Dr. Katō has in many cases alienated sympathy from himself by the unreserved manner in which he has published his views from time to time even when they were by no means mature. At the beginning of the Meiji era he appeared before the world as the author of what was then regarded as an extremely radical political treatise called, "The Leading Principles of True Government." This work maintained the theory so ably advocated by Hobbes that man has natural political rights. Dr. Katō was of opinion that European governments rest on this principle, and so he decided that those alone are the true forms of government and that the Japanese system was improper. He went as far as to say that no monarch can justly ignore the rights of his subjects and that hence the Japanese Emperor should always allow his mind to be swayed by the wishes of the people. At that time Dr. Katō was one of the members of a committee

* Considered equivalent to placing a man on the shelf, which idea is directy expressed by Mr. Toyabe in the one word *mo* thus:—*Kore wa Daigaku yori Genrōin gikwan ni tennin ni serareta rishi mo, ni-jū zen nen, etc.*

Digitized by Google Original from UNIVERSITY OF IOWA

DR. KATŌ HIROYUKI.

appointed to inquire into forms of government and laws. His adoption of democratic principles was regarded as rendering him unfit to act on such a committee. But it was not long before he was convinced by a study of Darwin's theories that man's political rights are not inherent, but the result of the progress of society, which in its advanced stage confers those rights on him. He then brought out a new work called *Jinken Shinsetsu* (A New Theory of Man's Rights). His former works had in the meantime given much offence to the Court as well as to a section of the public, and it was decided by the Home Office authorities that their circulation could not be allowed to go on. On being notified of this, Dr. Katō at once withdrew the three books which upheld the theory of man's inherent political rights. It being widely known that these books had been suppressed by the Government, their author became the butt of much ridicule. His change of front was very adversely criticized at the time by an undiscerning public, but the fact was that Dr. Katō was in search of political truth, and he is to be admired for having the courage to withdraw writings which no longer represented his real convictions.

Dr. Katō cannot be called a thorough philosopher as he has elaborated no distinct system of philosophy.* But he is an investigator and a thinker of a high type. The opposition he has stirred up in the country is one proof of his ability. In many things he has been ahead of the times and has often figured in a grand manner as an *Athanasius contra mundum*. In his early political investigations he does not appear to have kept pace with the progress of thought in England, or he would never have adopted Hobbe's theories so readily. He laboured under the disadvantage of studying English thought by means of German books; for he is no English scholar even to-day.

Taking European languages in the order in which they were studied in this country, Dutch came first, then English, then French, then German. Under the Tokugawa regime there existed an institution for the study of foreign languages called *Bansho Tori-shirabe-sho* (A Place for the Examination of Barbarian

* The Germans take an opposite view, and have written a good deal on Katō's system of philosophy

Digitized by Google Original from UNIVERSITY OF IOWA

Literature). In his earlier years Dr. Katō was connected with this institution. He added German to the three languages studied and he himself obtained sufficient knowledge of that tongue to enable him to translate a noted work on German law. Thus did he become the pioneer of German study in Japan. In the early years of the Meiji era the study of foreign languages was greatly promoted by three earnest-minded men. Fukuzawa Yūkichi was the father of English study; Mitsukuri Rinshō of French, and Katō of German Each of these pushed the study of one language only in the institution over which he presided; Fukuzawa at the Keiōgijuku, Mitsukuri at the Shihōshō Hōgakkō and Katō at the Imperial University. Mitsukuri's school was subsequently abolished, and so practically only English and German were left to compete for patronage. It was owing to the way Katō pushed German study at the University that this language gained the position of eminence in learned circles that it now holds. It may be said that as far as education is concerned the Japanese world for many years was dominated by two leading spirits, Katō and Fukuzawa.

In a biographical dictionary published in Berlin, Dr. Katō and his writings are honourably mentioned, and he is said to be one of the great leaders of thought in modern Japan. Though much credit is due to Dr. Katō for the way in which he encouraged the study of German, it must not be forgotten that on him lies the responsibility of introducing certain objectionable German official ways and usages; one of which is the turning of the University into an official-factory. For the prevailing notion that one of the chief objects of the education received at the Imperial University is to qualify men for holding office under the Government, Dr. Katō's teaching and influence are to a large extent answerable; though of course, had not the Government seen that it was to its interest to educate its officers in a fixed way Dr. Katō could never have effected what he did. It is now felt by all broad-minded people that the turning of the University into an official-factory was rendered comparatively easy by the preference shown by Dr. Katō for German methods. But it is an ill wind that blows nobody any good, and so this degradation of the chief educational institution of the land considerably helped the establishment of two rival universities, the Keiōgijuku and the Waseda Semmon Gakkō, both of which are staunch champions of the principle of the independence of learning.

Comparing the influence of Fukuzawa and Katō as educationists, though Katō's scholarship is as much beyond that of Fukuzawa as the Teikoku Daigakkō is beyond the Keiōgijuku, when we come to measure the two men by the amount of influence each exercised on national progress, we perceive at once that modern national development owes infinitely more to Fukuzawa than to Katō; and the reason for this is that while Katō was tied to German semi-despotism and bureaucracy, Fukuzawa was permeated with English and American democratic principles. Then, Fukuzawa's principles and ideas were all of a practical kind, such as the masses of the people could understand and appreciate; whereas Katō is chiefly a preacher of evolution and natural selection, and a propounder of many abstruse philosophical theories. Hence as an educationist the great Doctor of Literature and Law was surpassed by the unsophisticated, indefatigable "Sage of Mita."*

* * *

The following is an epitome of Toyabe's remarks on the late Dr. Taguchi Ukichi,

* It is perhaps true to say that Dr. Katō has grown more conservative in his old age. His defence in the pages of the *Taiyō* of the suicide of the troops on a certain transport in 1905 and his more recent attack on Christianity show this. The soldiers who were praised by Dr. Katō for dying by the hundred in the grand old samurai way did not commit that folly. They were taken to Russia as prisoners of war.

Digitized by Google
Original from UNIVERSITY OF IOWA

THE LATE DR. TAGUCHI UKICHI.

which appeared in the *Taiyō* for May, 1904.

Among the remarks made at the funeral of Dr. Taguchi by Mr. Shimada Shōnan occur the following words: "Dr. Taguchi was a gentleman who possessed great self-confidence. His instincts were sincere, his views wide, his thoughts original, his habits simple. Towards others he showed great consideration. His manner was genial. While holding to his own opinions resolutely, he ever had an open ear for the objections of opponents. In self-discipline and self-control he was a model to other men. Ah! we have lost a gentleman of rare type!" Such were the impressions left on the mind of an intimate friend after long intercourse with Dr. Taguchi; but it is with his public life that we propose now to deal. What strikes us most forcibly when considering his career is his wonderful activity and the persistency with which he pursued his various aims. Alongside of his extensive reading and deep reflection, we find the most varied forms of activity. As a rule men of studious habits object to spending a large amount of time in the transaction of public business. The life of a mere scholar may have depth, but in breadth and versatility it is often wanting. But Dr. Taguchi seems to have been able to combine a life of contemplation with a life of action. All the business enterprises in which he was engaged were no impediment to study and deep thought. As to his being a student by nature, the fact that without graduating at the Imperial University he obtained a Doctor's degree is perhaps sufficient proof.

If we are to speak without reserve, then we are bound to confess that to us Dr. Taguchi seems to have been in no sense an original thinker. He has been regarded by some as a great economist, but he was no more than a transmitter of the views of the Manchester school of free-traders, just as they are expounded in English books. He studied history a good deal, but the conclusions to which he comes are often arbitrary and lack the array of facts as a basis to which up-to-date modern historians attach so much value, and his methods of study are not such as would meet with the approval of specialists. There is then a little uncertainty as to the position to be assigned to him as a student and a thinker. But as to the extent to which he spread himself out in various directions, as to the skill with which he practically applied the theories, principles and truths with which his

Digitized by Google
Original from UNIVERSITY OF IOWA

LATE MR. OBATA TOKUJIRŌ.

studies had rendered him familiar, there can be no question. He was the life and soul of the *Keizai Zasshi* (The Economist). He was the founder and the chief supporter of the Economic Society, proposing subjects to the Society for elucidation, and discussing them exhaustively himself. But discussion only did not satisfy him. He took office in various bodies. He sat at district council boards, at town council boards, (Shikai) at city council boards, (Fukai); he became a member of the Imperial Diet and was created an honorary member of a number of learned societies. But the multifariousness of his duties was not allowed to interfere with the efficient discharge of each of them in turn. What he did he did thoroughly. Though without the gift of eloquence, he carried on a good deal of public speaking. Though not an ardent partizan by any means, he took interest in party politics, joining and leaving parties and fighting for the principles in which he believed. Though not much of a traveller, in 1900 he went to China to collect facts relating to the Boxer disturbances, which were subsequently published, and in 1904 he visited Korea and Manchuria. Even when busily engaged in preparing books, he never neglected his public duties. He was the originator and joint compiler of many useful works, among which are the following: the *Nihon Jimmei Jisho*, the *Nihon Shakai Ji-i*, the *Kokushitaikei*, the *Gunsho Ruijū*, and the *Seiji Ruiten*; while numbers of books on Political Economy were published at his suggestion. For twenty-seven years he edited the Economist. He wrote verses both in the old style and in the new. This unbounded activity is something that no one can forget and it makes us all regret that while his powers were at their height such a man should have crossed the bourne from which there is no return.

* * *

On the death of the late Mr. Obata Tokujirō in 1905, Toyabe wrote:—In connection with the founding and development of the Keiōgijuku University, the names of Fukuzawa and Obata will ever be linked together. Fukuzawa was the originator of the ideas embodied in the institution; Obata was the man who carried them out. The one educationist was a complement of the other. Fukuzawa's ideas unmodified would have proved hazardous at times; but they were skilfully adapted to existing circumstances by

Digitized by Google

Original from UNIVERSITY OF IOWA

Obata. Born in 1842 in the family of a a samurai of Nakatsu, Obata was brought up to Tōkyō by Fukuzawa and taught English by him. He became head of the school as early as 1866; so that for some forty years he watched over its fortunes. His loss will be felt very keenly in the Keiōgijuku. Mr. Obata was essentially a teacher. He read much and was a member of the Academy of Learning. Though he took an interest in many subjects, he will be chiefly remembered for the moral influence he wielded as a schoolmaster. His life may be described as useful rather than brilliant.

* * *

In sketching the life of the diplomat, Mr. Hayashi Gonsuke, in the *Taiyō* of October 1904, Toyabe reviewed the history of Japan's diplomatic relations with Korea up to that time. He said that during twenty-five years there had been no less than fourteen different Japanese Ministers in Korea. A Japanese Legation was opened in Seoul in 1880, says Toyabe but only one of the fourteen men who have represented Japan in that country has proved a success. Three possible reasons for this suggest themselves: (1) The men sent may not have been the right kind of men. (2) The difficulties in Korea may have been so great that no minister, however great his talents, could cope with them. (3) Or the fault may lie with the Home Government whose instructions may have been wanting in explicitness and who may be without any definite policy in regard to that country; this may have paralysed even the most capable of the men who have undertaken the guardianship of Japan's interests in the peninsula.*

The first appointment made was that of Mr. Hanabusa Gishitsu, in April, 1880. He was recalled in September, 1882, and succeeded by Mr. Takezue Shinichirō in November of the same year, who occupied the post till June, 1885. The next man selected was Mr. Kondō Shinjo, who took up his duties in Seoul in August, 1887, remaining at his post about two years. Next came Mr. Kawagita Shunsuke, who joined the Legation in December, 1891, and died in harness three months after. Most of the ministers who had occupied the post up to the time of Mr. Hayashi's appointment

BARON HAYASHI GONSUKE

* This view was held by Count Ōkuma and other statesmen at the time.

Digitized by Google Original from UNIVERSITY OF IOWA

remained in Seoul less than a year. Messrs. Kajiyama, Ōishi and Ōtori having been given a trial, a man higher up in the official world than any of them, Count Inouye, was sent. At first it seemed as though his ability and strong personality were going to work miracles in the Korean Court. But it all ended in mere paper reform, and after a year the Count returned to Japan without having effected anything lasting. (*Sono shoku ni aru koto wazuka ni ichinen, munashiku shi-jō no kaikaku wo nokoshite Seoul wo saritariki*). Viscount Miura was the next man to be appointed. He occupied the post only three months, dating from August, 1894, with disastrous results. Mr. Hara Kei was the next official sent, entering on his duties in June, 1898, and remaining in office till February of the following year, when he was succeeded by Mr. Katō Masuo.

Prior to Mr. Hayashi's appointment, the longest tenure of office was under three years, and the shortest about three months. Mr. Hayashi has now occupied the post continuously for five years. In a review of the past history of our diplomacy in Korea can any other reason be assigned for Mr. Hayashi's long tenure of office than the fact that he has proved himself to be the best fitted of all the men who have been tried for furthering Japanese interests in that ill-governed country? Mr. Hayashi and Mr. Uchida, our Minister in Peking, both graduated in politics at the Imperial University in 1887. They joined the Foreign Office about the same time, and in the race for preferment and promotion ran neck and neck for many years . . . . It is an interesting fact that at this critical time Japan's interests in China should be guarded by two men who were classmates and fellow-graduates at the University seventeen years ago . . . . Mr. Hayashi has in him the makings of an excellent diplomat; but one thing is essential to his success, and that is wise guidance by superior officers. He has strength of purpose, backbone and many good qualities. But his character is such that if badly handled he will certainly turn out to be a big failure.

If Mr. Katō Masuo, who went to Korea at a very critical time, when the part played by Viscount Miura in connection with the murder of the Queen had created such universal distrust and suspicion in the minds of leading Korean officials, was too yielding a diplomat, Mr. Hayashi is certainly too arbitrary. He seems to think that unpopularity is rather to be coveted by a diplomat, as it shows that he has a mind of his own. But a diplomat who excites hostility owing to want of tact is certainly not furthering his country's highest interests. It is possible to combine the *suaviter in modo* with the *fortiter in re* . . . . When Mr. Hayashi was in London under Mr. Katō Takaaki, he was put in charge of all the Legation accounts. Mr. Katō began life as a business man and he holds that a knowledge of business habits and accounts is the foundation of efficiency in the diplomatic service. Mr. Hayashi acquitted himself well as an accountant and won the esteem of his chief thereby. There are people who fancy that the two men are in the same camp politically, but this is not the case. Like Baron Komura, Mr. Hayashi is a man who keeps aloof from political cliques of all kinds. He almost stands alone both as a diplomat and a politician.

(*To be continued.*)

Digitized by Google
Original from UNIVERSITY OF IOWA

REBUS SIGN-BOARD

The Rebus and its Kin in Japan

By FREDERICK STARR

PROFESSOR OF ANTHROPOLOGY IN THE UNIVERSITY OF CHICAGO.

A rebus is a word, name, sentence, poem or other literary composition, written by means of pictures instead of ordinary phonetic characters. In it the pictures represent sounds, not ideas. The pun or double *entendre* is its essence. So far as the Western world is concerned, the rebus dates back to classical times; word-plays admirably adapted to picture-sound representation were common in Greece and actual pictured rebuses were in use in Rome. Throughout Europe there was a notable development of rebus writing in the fifteenth and sixteenth centuries and literary men generally delighted in their production. So far indeed was the fad carried that more than one writer felt called upon to inveigh against it. Personal names were written in rebus; heraldry was full of picture puns and in coats-of-arms of individuals, of towns and of states they were freely employed; authors, artists and printers used them as marks; they were seen on sign-boards; love-letters, poems, even serious literary compositions were pictorially written.

Having recently gone though the literature of European rebuses, it was natural for us to seek examples of this curious phase of literary art among the Japanese. They were certain to be found in abundance among a people so fond of word plays and so imbued with artistic impulses. The search has brought to light quantities, not only of rebuses but also of other forms of picture puzzles. To all of them the name of *ehanji* or *hanjiye* is usually given, although this word is probably not to be found in the dictionaries. The word *hanjimono* is a good dictionary word and includes rebuses; it however includes also many riddles and conundrums which do not involve the use of pictures. On the whole then, for all these forms of picture puzzles, the term *ehanji*, which means "picture-guessing" seems best. We shall consider a variety of *ehanji*.

True rebuses are abundant enough in Japan. As with us, they are most frequently printed in papers and magazines intended for young readers. In the common forms they give simple words—especially names, sentences, epistles, poems, or advertising announcements. As an example we present a recent rebus by Mr. Ōtake, printed in the *Shojosekai*. It is typical and illustrates various devices employed in the art. The arrangement is of course Japanese so the reading begins with the upper right hand and proceeds downward by columns to the left. The picture represents leaves (arranged from the character tsu) „ procession, swollen face, tub, flax, cargo dustpan, ring, rice field, back, teeth, sugar, sack, field, smoke, weed, eye, drawing, (ra)-four seasons, *kana*. Replaced by sounds we have *ha*, *tsu*, *miyaki*, *hare*, *taru*, *asa*, *ni*, *mi*, *wa*, *ta*, *se*, *ha*, *sato*, *no*, *kemuri*, *mo*, *me*, *dzu*,

Digitized by Google

Original from UNIVERSITY OF IOWA

ra, *shiki*, *kana*. Some of these call for a later word of comment. Properly combined these give a poem: *Hatsu miyuki haretaru asa ni miwataseba sato no kemurimo medzura shikikana.*

Examination of this rebus shows several of the devices employed in Japan. As with us, the rebus-writer is frequently driven to use an ordinary written character instead of a picture to convey a desired sound; one such instance occurs in the use of the character *ra*. Such an introduction of ordinary phonetic characters into what should be done entirely by pictures is bad—though necessary. Still unfortunate, though ingenious, is the arrangements of leaves at the beginning of the rebus in the form of the character *tsu*, the sound of which is needed. A common device in Japanese riddles is the use of certain common printer's marks; three such are much used,—one to indicate modification, one to show repetition, one to suggest a change of arrangement or order; the first of these is here illustrated by the picture of teeth; this has the mark indicating modification and the picture is not to be read *ha*, but *ba*. Another device is to draw the picture as to show that only a part of its phonetic value is to be used; this can be done either by leaving out a part of the picture entirely or by putting it in a dotted line; the part omitted or in dotted line suggests the part of the word which is to be dropped. Thus, the sugar-sack pictured at the top of the third column gives only the *first* part of the word *satō*.

Other devices, not illustrated by the examples, are employed. That only a part of a word is to be taken may be algebraically shown; thus, fan-ring x; fan is *uchiwa*, ring is *wa*, hence the whole expression is *uchi*. Reversal is not uncommon; thus, a mouth (kuchi) drawn upside down is *chiku*, and a measure (masu) turned bottom up becomes *suma*. A sound is often inserted into the midst of a word by drawing a character or picture within another; thus, upon the picture of a sickle (*kama*) the character *shi* is written to give *Kashima*, the name of a famous shrine. If the sound *ware* (split) is desired one may split the picture; thus, a ring (*ki*) split would give *kiware*. This leads up to a series of bold suggestions to fill unpictured gaps. Perhaps the most far-fetched and difficult American rebus ever printed appeared thirty or more years ago; it gave the title of a famous book and the pen name of its author by a capital letter A, so narrow and high as to attract attention and the Roman numeral for two. Only an ingenious puzzler would make out its meaning "Innocents Abroad; Mark Twain." (In no sense A-broad.) Ah well! similiar ellipses to be filled in by ingenious thinking are rather common in Japanese rebuses. Thus, the name of a famous mountain may be given by the simple character *fu*; the word for character is *ji*, and the apparent gap to make *Fuji* may be filled in by thought.

A rebus appeared sometime ago (one of Ōtake's) in which the pictures were drawn as if upon two sides of a sheet of paper; unless the reader inserts the word "turning this page"—*urami*—after what appears upon the first side there will be a gap in the sense. With its devices of sound pictures, *iroha* characters, printer's marks (modify, repeat, re-arrange), partial representation, reversal, insertion, splitting, mental filling in, the Japanese rebus is quite the equal of any other.

How far back the rebus goes in Japan we cannot say. We have seen some about one hundred and fifty years old, but they probably occurred long before that. Rohan Kōda reproduces the advertisement of a tobacco-sack maker of the Tenmei Period (1781-1789) and a rebus-letter from the famous artist Hokusai to a friend. The signature from the latter is here reproduced; it represents sails, a man holding his nose (bad smell) and a fly. The sounds are *ho*, *kusai*, *hai*. "Hokusai hai" is much the same as "Yours truly, Hokusai." As old perhaps as these is a series

Digitized by Google
Original from UNIVERSITY OF IOWA

A TYPICAL REBUS

of curious rebuses and rebus-like plays in the undated book, *Naniwa Miyage*. Among them is a rebus map of Japan with all the governmental divisions named in rebus; it is cleverly done, although coarse at places; the portion of this map devoted to Shikoku is here reproduced. Readers can puzzle over the names.

One of the commonest uses of the rebus in Europe was on sign-boards for inns, drinking-places, shops, etc. What is merely pictorial in these must be carefully distinguished from what is truly rebus; there must be clear double-meaning or pun before we have a right to call a sign-board-picture a rebus. If a tavern is named "*The White Swan*," a picture of a white swan on its sign-board is only questionably a rebus; if, however, a tavern is named, *The Swan House* from the fact that a man named Swan owns it, such a picture would clearly be a rebus. Undoubtedly there are plenty of rebus sign-boards in Japan, though we have secured but a few examples. Among these is the sign-board of a shop belonging to a Mr. Mimasu; upon it are painted three (mi) measures (masu) for his name.

In Europe the rebus was turned to use for the religious instruction of the illiterate. Prayers, doctrine and parts of the Gospels

Digitized by Google Original from UNIVERSITY OF IOWA

were written in rebus and printed. At the time of the Conquest of Mexico by Spain, the Aztecs and some neighboring tribes had just reached the stage of rebus writing; it is a stage which necessarily occurs in the evolution of any writing from pictures into a phonetic system. It is the crucial point in the development. No alphabet or syllabary of phonetic character can ever be devised without the help of the rebus idea. The Spanish missionaries found it convenient in Mexico to take advantage of the conditions found and used the rebus in writing the Pater Noster and the Christian Doctrine for Aztec, Otomi and Maya use. What happened in Europe and Central America happened also in Japan. The author of the *To zei yuki*, a well known journal of travel, printed more than one hundred years ago, gives a curious rebus *sutra* which he found in use in the far north, in Ōshu.

So much for the true rebus: but the word *chanji* includes far more and some of the other types of Japanese "picture-guessing" deserve notice. In *Naniwa Miyage* is a page of what we may call approximate rebuses. Two examples will suffice. In them the pictures do not give the exact sound but some thing sufficiently near to serve as a hint or clue to the words to be guessed. Here these are province names. In one case we have a mat (*i*) and a mat (*goza*) which would give *igoza* in a true rebus; one guesses *Iyo* and *Goza*. *So* bottle (miki) and geisha (*toshima*) are near enough to *Iki* and *Tsushima* to be suggestive.

Picture-guessings may give written characters instead of sounds. Such an one suggesting Chinese characters by means of pictures is here reproduced. Write Japanese characters for the pictures and combine them as indicated and Chinese characters result. Thus, the character for sun and born give star; those for insect and worker give rainbow; those for rain and rice-field give thunder; those for rain and path give dew; those for mountain and wind give storm; those for rain and carry-cloth give hail.

More difficult and complicated are some *shihanji* (character guessings) if we may coin the word, given in the *Naniwa Miyage*. In these a character is badly made, or reversed. Below is a picture in some relation to it, which properly interpreted gives a clue, while along side is a hint in the text. Thus, there is a picture of a temple with an incomplete character above it; such a temple of course needs a *juji* or chief priest; *ju* means ten and *ji* means a character; if now we add a character ten to the incomplete character it becomes the complete and proper character for temple. So, also, there is a picture of a man, who is terrified at finding himself in a wrong house: the character above is that for gate, but it is badly made; it needs correction to prevent mistakes in future. In another example there is a piece of neglected ground grown to weeds, with an incomplete character above it; if to the imperfect character, that for hand is added it becomes a garden; what it lacked to become a garden was a hand.

So far away from any phonetic idea as to be not at all rebuses are those *chanji*, which simply call up associated ideas. Such are in constant use in Japan, where symbolism permeates everything. They differ from true symbols in that they are a momentary play of fancy intended for guessing. Any number might be cited but one will suffice. They usually demand a considerable acquaintance with national history or tradition. Given the picture of a fan and waves; what hero's name? *Nasu no Yoichi*. The picture calls up an incident of the Battle of Yashima. The Heike had placed a fan at their masthead. Yoshitsune appointed Nasu no Yoichi to shoot at it; his arrow struck the pin and sent the fan fluttering down upon the waves. The picture immediately recalls the hero to the well read Japanese. In this class of *chanji* we not only touch symbols, but also the field of family crests or *mon*, many of

Digitized by Google
Original from UNIVERSITY OF IOWA

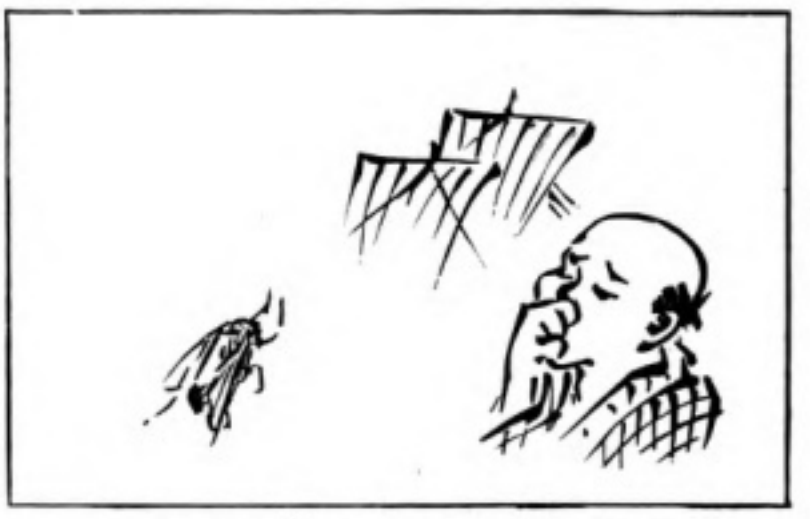
REBUS SUTRA

ASSOCIATIONAL EHANJI

CHARACTER EHANJI

APPROXIMATE REBUS

REBUS-MAP OF SHIKOKU



HOKUSAI'S SIGNATURE IN REBUS

Digitized by Google
Original from UNIVERSITY OF IOWA

CHARACTER EHANJI

which are significant through association of ideas.

As wedding presents symbolical objects are often artistically arranged upon a pendent board. These objects are significant through association of ideas and each arrangement in its entirety calls up a theatrical passage or a dramatic story or poem. These *ehanji* if we may call them so, would belong to the preceding group if the symbolical objects were drawn instead of being materially represented. As calling to memory connected literary passages of some length, they suggest true rebuses; they are, however, absolutely ideographic, not phonetic.

But objects may be used to represent sounds as well as ideas. There is such a thing as a materialized pun. The soldiers going to the Chinese War in 1894 fastened up wooden rice-ladles upon the columns of Hideyoshi's famous "hall of one thousand mats" at Miyajima; they were indulging in objective punning; to conquer (*meshi toru*) China was their purpose, as stir rice (*meshi toru*) was the purpose of the ladles. Such punning by objects is constant in Japan. At school exhibitions it is not uncommon for tables to be spread with articles the names of which when pronounced are to give the words or phrases to be guessed. We have now gone step by step so far away from rebuses that we again really encounter them in these curious puzzle compositions, which may properly be called materialized rebuses.

Rebuses, approximate rebuses, character *ehanji*, associational pictures, assiociational object puns or materialized rubuses form then a circle of related expressions of Japanese wit, fancy, and art, which well deserves attention.

Digitized by Google
Original from UNIVERSITY OF IOWA

Practical Teaching of Patriotism

By

YEIKICHIRO MOTONO

MOST of the countries of Europe, notably Germany and France, make it part of their educational policy to indoctrinate the young with the principles of patriotism. In Germany, there is a tendency to say little in school readers about the political conditions of the country. France, on the other hand, is very earnest about disseminating political information among the students in all her schools. The special circumstances of Japan, the peculiar position of respect and reverence held by the Sovereign in the eyes of his people, the remarkable unity of the people which makes the nation like one great family, the importance in the national life of the newly established organs of representative government, and the new place of prestige which the nation holds since the conclusion of the war with Russia,—all combine to make the practical teaching of patriotism a matter of prime importance in this country.

Mr. Takegoshi Yosaburō may be said to have been the pioneer of this movement, and his Citizen Reader for some time had the field to itself. But Japan may now be congratulated on having gained a new worker in this most interesting and useful line. No less a personage than Count Ōkuma himself, the veteran leader of all that is solidly progressive and liberal in the country, has successfully accomplished the compliation of a new National Reader for Japan,—a work which will commend itself to the unreserved approbation of the Japanese people. As an example of Japanese mentality, the book may not be uninteresting to foreign readers also.

Every chapter in the book is headed with one of Their Majesties' poems, and the contents of the various chapters are of such a nature as to be almost commentaries on the poems which head them. This is really a most significant feature of the book. His Sacred Majesty, whom the nation reveres with such peculiar loyalty, not only on account of the high place he holds by virtue of his birth and lineage, but also for his sterling worth as the tried friend and father of his people, is in this book made to become himself, through the instrumentality of his poems, the personal teacher of his subjects. The circumstances of his exalted rank compel him to dwell apart, in the privacy of his palace, and it is but few of his subjects that can have personal access to their Sovereign. But here, thanks to Count Ōkuma's tactful compilation, the Imperial mind touches the mind of the humblest subject in the realm, and touches it in the best manner possible, speaking as the kindly father, whose wide experience, stretched over a long series of years, has taught him much that it is good for men to know. For, indeed, His Majesty is a man of ripe experience, and experience breeds sympathy, and sympathy begets love.

The following charming little poems, which are quoted from the headings of some of the chapters, are admirable texts for discourses on loyalty, such, as cannot fail to touch the hearts of the readers with love for the deep sympathy of the true man which they reveal.

Omoho ezu
Yo wo fukashikeri
Kuni no tame
Taureshi hito no
Monogatari shite.

Digitized by Google

Original from
UNIVERSITY OF IOWA

"Oft, till the dead of night,
I've sat and listened to the stirring tales
Of men that died in fight for Fatherland,
Nor marked the rapid flight of fleeting hours."

or again,—

Yama no oku
Shima no hate made
Tadzune mimu
Yo ni shirarezaru
Hito mo ariyato.

"Deep in the lone recesses of the hills
And in the distant islets of the seas
Far from the world's loud din,—there will I seek
For men of simple worth, whom yet the world
Knows not. Such virtue has its own sweet charm."

The poem which stands at the head of the chapter dealing with penitentiary institutions is as follows;

Ten wo urami
Hito wo togamuru
Koto mo araji,
Waga ayamachi wo
Omoi kaesaba.

"Could we but dare to think upon the faults
Ourselves are guilty of, and, thinking, learn
Our own unworthiness, we should not find
Complaints or taunts to fling at Heaven or men."

The lessons inculcated in the chapters of this book will be learned all the better from the fact that the sermons are preached from texts supplied by Their Majesties.

Another point that should certainly be touched upon is this:—

Count Ōkuma not only knows the constitution and working of the modern governmental machine, but is intimately acquainted likewise with the ancient history and spirit of the country for which he is writing. In moulding the young this is most essential, and especially so, in moulding the youth of Japan who need warmth of literary treatment and must have it. A Reader of this kind, compiled by a man saturated with Western learning only might be exact, accurate, informing, but it could not warm the heart, nor consequently influence the character. Certainly it might not prove such a strong stimulus to patriotism. Count Ōkuma possesses both qualifications. He has imbibed Western learning, but not lost his Japanese heart: he understands the new bottles of the institutional life of Meiji Japan, he is a connoisseur and judge of the old wine which Japan preserves in her new bottles. No one could possibly be more suitable for the compilation of a National Reader than Count Ōkuma.

Coming to details, the first chapter of the book is devoted to a discourse on the foundation of the state, and the virtues which ought to form the basis of the national character. These may all be summed up in the word *shihei*, "extreme sincerity," a term which comprises in itself what may be called the subsidiary virtues of loyalty, patriotism, filial piety, fraternal love, and friendship. Count Ōkuma has done well to lay his emphasis on sincerity. What has been termed the subsidiary virtues, are the characteristic virtues of the Japanese people, exhibited constantly and under all manner of circumstances throughout their long and varied history. Sincerity is a necessary ingredient in them all. Loyalty and patriotism without *shihei* would be but lip service, filial piety and brotherly love would be but hypocrisy without it, and its absence makes friendship a sham. That the Count should have laid such stress on this cardinal virtue shows how thoroughly he has understood, not only human nature, but the nature of his countrymen. No one will smile at our exaggerated notions, as they are pleased to call them sometimes, touching loyalty, patriotism, filial piety, and the rest, so long as they are convinced of the underlying sincerity. When the sincerity is open to doubt, the patriotism also falls under suspicion. By all means the

Digitized by Google
Original from UNIVERSITY OF IOWA

young people should be taught to practise sincerity.

The second chapter is historical. It deals with the development of the nation, and the various struggles between conflicting parties aspiring for power that our history has witnessed. Through all these struggles, whether those of the Minamoto and Taira, or those which ended in the Tokugawa Shogunate,—to mention only two of the most striking instances,—he shows us the Imperial House, rising constantly above the din of conflict, and pursuing the even tenor of its way with power unimpaired and dignity unscathed. Count Ōkuma has evidently devoted great care to the working out of the propositions here advanced. They are of a very important nature.

Feudalism is a phenomenon which appears in the history of every nation. It is a phase through which the development of every civilized community must pass. Feudalism, both in the East and West, has been the mother of chivalry. The chivalry of the West has left its traces behind it in the respect paid to women in all Western countries, that of the East still lives in the Bushido, which has formed the fighting man of modern Japan, the admiration of the world.

The third chapter is devoted to the Restoration of the Imperial Power, and is one which every Japanese should read with the greatest care. But the actual Restoration was but the first act of a long drama with a complicated plot, culminating in the noble grant to the people of a constitution emanating from the pure will of the Emperor. This gives Count Ōkuma the opportunity to write in detail about the administrative organization of the country, in sections abounding with information of a most valuable and useful character. It is most important for our people, and especially for those who possess the electoral franchise, that they should know how the country is governed and what are the duties of the citizen. How many a foolish election would have been saved, how many an incompetent candidate would have been rejected at the ballot-box, had the electors only had in their hands a manual of sound wisdom such as Count Ōkuma has given them!

Chapter four treats of the ideal of a great nation, and in particular of that ideal as it affects Japan. Other nations, China, Great Britain, France, Germany, the United States, are amalgams. They once consisted of independent states, which have been fused together by the chances of history, if history has any chances. In some of these the fusion is more complete than in others, but in none have the constituent elements so completely been fused as to be lost in one another, or rather in the new nationality which has emerged from them. Japan's peculiarity is that she is a family, all the members of which are closely tied together. The welfare of the large family, the State, depends on that of the small families which compose it. Loyalty, patriotism, and family feeling are more closely connected in Japan than anywhere else.

Although it is not possible to review all the chapters in this article, one more subject must be mentioned.

The tenth chapter is devoted to thrift and and the utilization of wealth. Wealth not utilized, is like gold embedded in the rock: of no good to any one and scarcely distinguishable from rubbish. The sentiment is an expression of Count Ōkuma's own indomitable personality. During a long and active lifetime, he has consistently preached to his fellow countrymen the paramount duty, at this and at all times, of making the fullest possible use of personal talents and national resources.

One small point remains to be noticed. In treating of ancient times, Count Ōkuma adopts an archaic style of writing: in dealing with the things of to-day he adopts a style adapted to them. This is not only artistic, it is also practical. The ancient history of

Digitized by Google
Original from UNIVERSITY OF IOWA

our country should be treated with reverence, for that archaic language is most fitting. The modern conditions should be clearly understood, because they deal with our everyday life. There is probably no language so well adapted for changes of style as ours.

It was thought that it would be of some interest to the readers of *The Japan Magazine* to have an insight into one of the most recent school-books in Japan. It is to be desired that the foreigner should see us in the best light, as we really are. And where are we to be more genuinely ourselves than in the education of the rising generation, seeing that failure in the discharge of this sacred duty would bring calamity upon our nation and land? Count Ōkuma is to be congratulated on his performance, and especially on the fact that throughout his book he has shown *shisei*, his cardinal virtue of extreme sincerity.

A HERO OF THE SEAS

"Haste! close the sluice! brave comrades, we are lost!
Great God! We sink too low, the iron chain is broke!
Men! Stop the rushing air at any cost:
Stop it—I say! or vanished life and hope!"
'Twas thus the hero cried!

Doomed the destroyer—doomed the lives of all.
The submarine reeks with the poisoned air.
With panting breath—he watched his brave men fall;—
"My fault—not their's. For pardon is my prayer."
He wrote before he died.

"My sailors gave their lives, they can no more.
In time of crisis, brave they are and calm.
Ah! choose them thus! (List! to the water's roar!)
Their loved ones,--Emperor! protect from harm."
Dying, these prayers he penned.

"Unworthy though I am, one word from me
To all superiors—dear friends on shore;
(I suffocate—I die!)--Ah! willingly—
(The pen it falls!—Farewell. I write no more)--
Should brave men face the end.

: : : : : : : :

Thy life is given,—gallant Sakuma!
Thy glorious life; but far o'er sea and land,
Like one great dazzling, steady, brilliant Star
Thine act and that of all thy noble band
Will shed its lustrous light!

Thou hast not died in vain—brave faithful Soul!
Ah! not in vain thy grand heroic deed.
Others like thee, will strive to reach the goal,
Learning the lesson of thy splendid creed—
Duty! Endurance!—Might!

E. Mary d'Anethan.

Digitized by Google
Original from UNIVERSITY OF IOWA

Submarine Number 6

THE title of this article might be called "de profundis," but at first sight it would be a misleading one, as it is often used to denote a song or strain of sorrow or affliction mingled with a looking upwards to some power higher than ourselves which alone can save us from the misery in which we find ourselves. The "de profundis" of this article is somewhat different. It is indeed a voice "out of the deeps," for it was written in the conning tower of Submarine Number 6 after the accident which sent her to the bottom of the ocean, by the feeble light which reached the depths of the sea from the sunlight overhead, and the writer was Lieutenant Sakuma, her commander, at the moment of writing sole survivor of the whole ship's company, and himself awaiting a death by asphyxiation which he knew to be inevitable.

LIEUTENANT SAKUMA

Nothing could exhibit more strikingly the essential bravery of the Japanese officer, as the result of long training and discipline in bravery during many generations. The Bushido which inspires its followers to face death with so much composure, and with so unflinching a hold of the handle bars of duty is surely a way that is worth following.

"Words of apology fail me," says this remarkable document, which may be described as Lieutenant Sakuma's last will and testament, "for having lost His Majesty's Submarine Number 6, under my command. All those under me have been killed through an unfortunate accident, the blame for which I take entirely upon myself. But I am thankful to be able to report that, to a man, officers and crew —they discharged their duties as sailors should, to the very last moment, and that they all met death with bravery and courage.

"Our lives we offer on the altar of duty, dying readily in the service of the country. I have but one cause of anxiety, which is, lest the disaster which has befallen us should be misunderstood, and the proper development of submarine vessels in our Navy be thereby hindered. I trust that no one will allow himself to be discouraged by the accident which has befallen us, but that all will continue to devote their entire energy and study to the development of the submarine

Digitized by Google

Original from
UNIVERSITY OF IOWA

vessel. In that case, we shall die without regret.

"Cause of the disaster.

"While we were making a gasoline dive, the vessel sank lower than we intended, and as we were trying to close the sluice the chain broke and the sluice remained open. We then tried with our hands to stop the inrush of water from the stern, but our efforts came too late. The boat sank at an angle of 25 degrees.

"Condition after sinking.

"When we touched the bottom our angle was 13 degrees. The inrushing water submerged the electric generator and extinguished the lights, and the electric wires caught fire and were burnt. A few minutes later, obnoxious gases began to be generated and we found it very difficult to breathe. This happened at 10 a.m. on the fifteenth instant. (April)

"The crew at once set themselves to work at pumping out the water in spite of the poisonous gases which were being generated all round them. They commenced work on the main tank, and I believe, (though the extinguishing of the electric light had made it impossible to see the water-gauge), that they have succeeded in pumping the main tank dry. The hand-pump is our only hope, since, the electric current being destroyed, we cannot hope to generate any more chlorine gas. (The whole vessel is in darkness, and I am making these notes by the faint light which reaches the conning tower. It is now 11.45 a.m.)

"The crew are wet through, and it is extremely cold. It is my opinion that the men who serve on submarines should be specially endowed with coolness and strong nerves, and have the faculty of taking great pains over their work. They should also have proper courage and daring in the handling of their boat. The public may ridicule this advice, coming as it does from one who has just made a great failure, but what I say is nevertheless true.

"It is now twelve o'clock. We have worked hard to pump out the water, but the ship does not move. We are lying about ten fathoms down.

"Only the very bravest of men should be picked for a submarine. None but men of courage and coolness are of any use in a crisis such as that in which we find ourselves at this present moment. My men are doing their very best. I have always been accustomed to prepare for death before leaving home. My will has therefore been made and will be found in the locker of the Karasaki. (It relates only to my private affairs, and I hope Messrs Taguchi and Asami will send it to my father.)

"Public Testament.

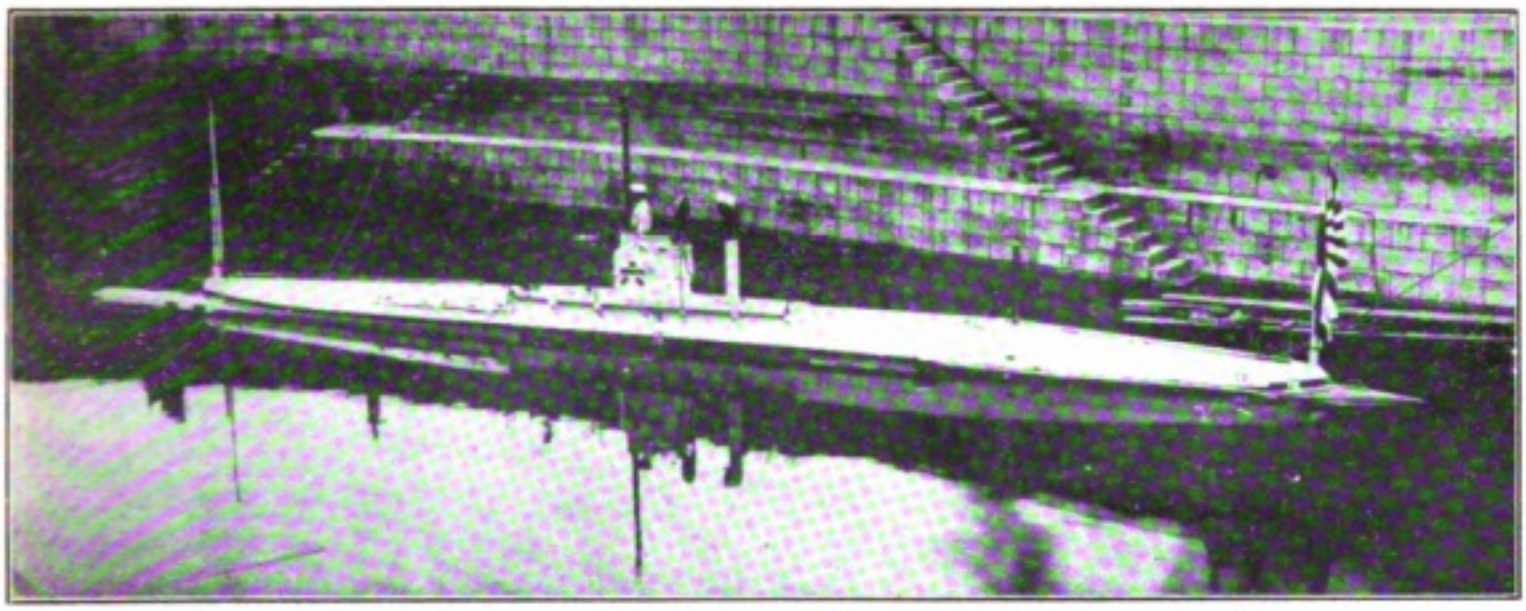
"I reverentially send a word to His Majesty. It is my humble but earnest desire that your Majesty will take the poor families of my men under your protection, and provide for their wants. This is my only petition, and I pray that it may be granted me.

"I send my respects and best wishes to the following gentlemen.....names not in order† .....Admiral Saito, Minister of the Navy; Vice-Admiral Shimamura, Vice-Admiral Fujii; Rear-Admiral Nawa, Rear Admiral Yamashita, Rear Admiral Narita.....(The compressed air is such that I feel as if the drums of my ears would break).....Captain Oguri, Captain Ide; Commander Matsumura Junichi, Captain Matsumura Tatsuo; Lieutenant Commander Matsumura Kikuo.....He is my elder brother‡.....Captain Funakoshi..... My honoured preceptor, Kotarō Narita,—My honoured preceptor Kokinji Ikuta.....It is

† In mentioning the names of his superiors and friends, Lieutenant Sakuma did not write them in the order of their rank, therefore, his words "names not in order" was an apology for the oversight.

‡ Elder brother does not refer to a real brother, but to his dearest friend.

Digitized by Google
Original from UNIVERSITY OF IOWA



THE VESSEL IN WHICH SAKUMA AND HIS CREW WENT DOWN

now 12.30 p.m. Breathing is very difficult and painful. I thought I could get rid of the gasoline, but it is intoxicating me..... Captain Nakano.....It is now 12.40 p.m."

So died this quiet hero, who calmly waited in his conning tower for the slowly approaching death that he knew to be inevitable. He must have known as he penned the lines of which the above is a translation that he would have the posthumous gratitude of his Sovereign and the applause of his countrymen. Such a knowledge, while it makes no difference to the way in which a brave man discharges his duty, must be a wonderful comfort and strength in a case like that of Submarine Number 6, in which the supreme contest with danger and death had no spectators to applaud.

He did not die alone. His crew died with him, and though some of the commander's words almost seem to imply that there was a momentary panic and confusion at the breaking of the chain, and the refusal of the valve to close itself, it is equally certain that the panic was but momentary, that the spirit of discipline soon reasserted itself, and that all died, like their commander, at their posts and about their duties.

Nor have these men died for themselves alone. There will be grief in some houses, a grief which the most generous of subscriptions, very generous in this case, can do nothing to assuage. There is sympathy in the hearts of many, a sympathy aroused by the tragic loss of many brave men, displayed in the liberality of the donations from all classes of the people. Every such outburst of genuine sympathy is a benefit to the people in whose hearts it is evoked.

A book has recently been published in England giving a daily chronicle of brave deeds done by Englishmen and Englishwomen on every day of the year. It was a good, patriotic thought to compile such a book. When a similar work is published for Japan, there will surely be in it a niche for Lieutenant Sakuma and the crew of Submarine Number 6.

Digitized by Google
Original from UNIVERSITY OF IOWA

A BEAUTIFUL PALACE WITH LONG SLOPING ROOFS.

Digitized by Google

Original from
UNIVERSITY OF IOWA

The Tears of Same-bito

(Translated from the Japanese)

By MADAME Y. OZAKI

LONG, long ago in Japan there lived in the province of Ōmi on the shore of beautiful Lake Biwa a man named Tawaraya Totarō. He was nearly thirty years of age but strange to say still unmarried, for in Japan it is the rule that all men marry young. But Totarō's ambition was to marry a very beautiful woman and being very hard to please he had so far found no woman who came up to his cherished ideal. So to all the matches which his parents and relatives and busybody friends had proposed for him he simply shook his head and said: "Please excuse me. I have no intention of marrying yet!" At last everyone saw that it was no use to bother him about marrying and they left him alone.

Totarō was not a rich man but he was well enough off not to be troubled by care and except for his one unsatisfied wish he was a fairly happy man.

One day when he sallied forth for a walk and was crossing the famous bridge of Seta, to his astonishment lying across the bridge in his path was a strange creature the like of which he had never seen in his life, though he had often heard tales of such curious beings.

The creature had the beard of a dragon and its body was as black as ink like a demon, while its eyes which gazed at him inquiringly were as green as the leaves of a pine-tree: Totarō stood gazing at the weird thing wondering whether he should turn back or go on with his walk. At last he determined to address the creature and going straight up to it, he said:

"Who are you and what are you doing here?"

"I am a Same-bito, a Shark-man of the Sea, and till the other day I was an officer in the Sea Realm serving the Eight Great Dragon Kings. But alas! a little while ago for a small offence which I committed I was dismissed from the Dragon King's service and exiled to the earth. Since then, a few days ago, I have been wandering about, not knowing what to do or where to go. I feel like a lost creature. I beseech you to take pity on me, a homeless wanderer. If only for to-night give me food and shelter, for I am starving!"

With these words the Same-bito bowed to the ground and lifted up his hands in a very pitiful and humble way. Totarō felt compassion for the poor Shark-man of the Sea and said:

"I will take you home with me now. There is a pond in my garden which I will allot to you for your dwelling place!" and then and there Totarō turned homeward followed by his strange companion.

As soon as they reached Totarō's house he

Digitized by Google

Original from UNIVERSITY OF IOWA

led the Shark-man to the pond and the sea-creature at once plunged into the water and made his home there, being fed and cared for by Totarō. Every day he came up to the house of his benefactor to make obeisances and to seek an opportunity of waiting upon Totarō by way of showing his gratitude.

Not far away from Totarō's house, there was a large, beautiful temple famous in history as the Miidera Temple. In July of the same year a festival was celebrated at this shrine, and women from all the neighbouring provinces came there to worship, for it was a female pilgrimage. Totarō went to see the sight which only came once in a certain number of years, probably in pursuit of his quest of a beautiful bride.

Now among the women pilgrims who thronged to the temple that day Totarō caught sight of a young girl about sixteen years of age, and as soon as his eyes rested on her bewitching beauty he knew that he had found what he had sought for so many long years.

She was of surpassing loveliness: her skin was white as snow with cheeks like the cherry-blossom, while her voice when she opened her peach-bud lips sounded as sweet and liquid as the notes of the nightingale singing in the spring twilight. Totarō fell deeply in love with her at first sight. His heart beat fast as he watched her every movement and he thrilled from head to foot. He shadowed her everywhere that day, keeping always at a respectful distance, so as not to alarm her or her friends and when she turned homeward he followed her to the village of Yabase. Here he found that she lived with her mother. He questioned a neighbour who lived near by and was told that the girl's name was Tamana. She was still unmarried though so beautiful, for her parents were very hard to please in the choice of a husband for her, and they moreover demanded as a betrothal gift ten thousand jewels.

This news was a great blow to Totarō for he knew that even if he sold all his property the sum he would realise thus would still be insufficient to buy so many gems:—no ordinary man possessed such a fortune, only a millionaire or a prince could therefore become Tamana's bridegroom. Totarō returned home in utter dejection, telling himself that he could never marry the beautiful girl who had so completely charmed him.

Longing and disappointment soon made Totarō ill and in a few days he took to his bed. Sleeping or waking he never forgot the vision of Tamana, and his heart cried out night and day for her. So great was the yearning to see her that consumed him he could take no food and he grew so thin and ill that at last he could no longer rise from his bed. His retainers now thoroughly alarmed sent for the doctor.

When the physician arrived he examined Totarō carefully and after asking him several questions he looked very grave and then said:

"You are suffering from love-sickness which cannot be cured by medicines. Alas! the sickness of love is quite different from all other illnesses. I am afraid there is not much hope for you. In ancient times there was a man named Royamo Hakuyo, who died of this illness. There is nothing for you to do but await the coming of death also!"

And with these dismal words the doctor prescribed no medicine for the patient and shortly took his leave.

When the Same-bito heard of his benefactor's illness he expressed great concern, and leaving the pond he came to the house and took up his post by the sick man's bedside, waiting upon him with great care and diligence. Totarō was touched by the affectionate gratitude and devotion of his queer protegé and said to him one day:

"It is a strange fate that has brought us together and that has given you into my care for so long. It must be the result of some

Digitized by Google Original from UNIVERSITY OF IOWA

affinity in a former life! Alas! my illness is growing worse every day and there is no hope of my recovery now. You have trusted to me as the morning-glory clings to the prop round which it twines. When I am gone from this world who will take care of you, poor thing! I fear you will miss even the little that I have been able to do for you. What will you do? I feel sorry to leave you thus!"

When the Shark-man heard these words he gave a loud cry and began to weep, and, lo! a strange thing happened. As the big tears welled up from his eyes and fell, they changed into great round drops of crimson blood, which having fallen to the ground crystalised into rubies, and there they lay with the sunlight striking them—like jewels of fire.

At first Totarō was too astonished to move or speak when he saw what had happened, but at last, as if unable to believe what he saw, he put out his hand and touched one of the jewels which were accumulating as fast as the tears rained down the Same-bito's cheeks. They were changed into wondrous gems as if by a magician's wand. As Totarō took one up in his right hand there was no longer room for doubt and in an ecstasy of joy he jumped up from his bed tossing aside the quilts which covered him. Counting the jewels one after the other with a feverish eagerness he shouted:

HE KNEW HE HAD FOUND WHAT HE HAD SOUGHT. . .

"I am now healed! I shall live after all and it is you, O Same-bito! who has saved me!"

The Shark-man in his amazement at his master's strange behaviour ceased to weep and asked him the meaning of his sudden joy and cure.

Then Totarō calmed himself and sat down on the mats and told him of the beautiful girl he had seen at the Temple of Miidera and of his great wish to marry her, and of the costly wedding-gift which her parents demanded of the bridegroom.

"But continued Totarō," as I could not possibly obtain ten thousand valuable jewels, I despaired of ever marrying Tamana and that was the reason of my illness. Now beyond my happiest dream, and beyond my most ardent hopes, this marvellous thing has happened, and your tears have become jewels such as I need. I see my great desire within my grasp. But the pity of it is that there are not yet enough jewels. Please weep again so that I may attain my longed-for bride."

But the Shark-man looking at Totarō woefully only shook his head at these words:

Digitized by Google
Original from UNIVERSITY OF IOWA

HASTENED WITH JOY TO PICK UP THE GREAT RUBIES.

"Alas what you ask is impossible" said he. "Have you not read the ancient books? If you read them you will learn that the tears of the Same-bito always change into jewels, but we cannot cry when we will, for we are not hypocrites but true men. It is only when we feel real sorrow that we can shed tears. I wept from grief at the sad news that you would die and the thought that I was about to lose my kind friend. Now that you are cured how can I weep for my heart is full of gladness. To shed tears now would indeed be false. I cannot!"

"But," said Totarō sadly, "I cannot marry the girl I love, unless I have ten thousand jewels! What shall I do?"

After thinking a short time Same-bito answered:

"I cannot weep any more to-day, but as these tear-jewels will be the go-betweens at your marriage I will do what I can for you. To-morrow let us go together to the Long Brid e of Seta where I had the good fortune to meet you. Let us take with us refreshments of wine and fish. And while we are drinking the wine and eating the fish I will look out to the sea in the direction of the Dragon's Realm. It may be that by thinking of the happy past when I was a citizen of that beautiful land, where death and sickness never come and where youth and joy go forever hand in hand, that I shall feel homesick, and as the sadness of separation from all I love overcomes me, I shall be able to really weep, and then my tears will fall and become the jewels for which you so ardently long."

Totarō joyfully agreed to this plan.

So the next morning having made preparations for the eventful picnic they set out with wine and fish and cakes such as all Japanese love. Arrived at the bridge of Seta their attendants spread a mat in the middle of the bridge and set out the feast which they had brought, and Totarō and Same-bito sitting opposite each other began to lift the wine-cups to their lips and to look towards the sea.

And under the softening influence of the wine a great flood of homesickness overtook the heart of Same-bito,—happy memories of the past filled his mind, and the yearning to return to his native country became so

Digitized by Google
Original from UNIVERSITY OF IOWA

great that sighs broke from his breast and lifting his wine-cup in the direction of the sea, he cried aloud :

" There is my home—oh ! how sad to be an exile from that wonderful land ! When shall I ever be able to return there. Each day that I am separated from my country seems like a thousand years ! "

And the Shark-man wept with grief the tears falling down like drops of blood, and as they fell they changed to great rubies—jewels of inestimable value.

Totarō saw that his hope was realised, and and hastened with joy to pick up the great rubies. As he gathered them he counted the priceless gems till he had, with those of the day before, the number of ten thousand in all.

Then far away over the sea there rose in the offing a mist, and as they both looked, a beautiful palace with long, sloping roofs took shape before their eyes suffused with golden glory. Totarō gazed in wonder at the beautiful edifice built as of rosy cloud, thinking that he must be in a dream, and heard floating over the water the most enchanting music.

Then the Shark-man jumped up to the parapet of the bridge and danced and shouted for joy.

" In the Sea King's Realm an amnesty has been declared on account of some auspicious event. I am pardoned and may now return to Ryu Gu. How thankful I am that I have been able to make some return for all your kindness to me before I go ! Farewell kind friend ! Think of me as happy now ! Again farewell ! "

And with these words Same-bito leapt from the bridge into the waters beneath and was gone never to be seen again. At the same moment the beautiful vision of the Dragon Palace faded from the horizon like a rainbow and Totarō realised that he was alone on the bridge. At first he thought that all he had seen must be a dream, that it was too wonderful to be true, but the great round rubies at his feet proved the reality of these strange incidents.

Totarō returned home and within a few days, after the preliminary negotiations were accomplished, presented the ten thousand jewels to Tamana and obtained her in marriage.

Digitized by Google
Original from UNIVERSITY OF IOWA

FIRST THE GROOM AND THEN THE BRIDE TAKE THREE MOUTHFULS OF RICE.

Digitized by Google

Original from UNIVERSITY OF IOWA

A Wedding in Loo Choo

By HENRY B. SCHWARTZ

THE difference between the East and West is nowhere more marked than in the matter of marriage, which the Orient everywhere regards not so much as a question of sentiment as a matter of duty. China, Japan, Korea, and the little country whose customs I am now to describe, agree in thus regarding it. In none of these countries is it determined by the choice of the people most concerned, or perhaps, we should say that they agree in thinking that the parents rather than the young people are the persons most vitally interested in considering the honor and advantage of the family before the fancy of the young people.

In all these countries, too, direct negotiations, a courtship as Western countries know it, are thought improper and a disinterested third party, a go-between, is employed to arrange the match. In these broad general outlines all the Orient agrees. From this point the local differences begin to manifest themselves.

The marriage customs of the three largest countries have often been described, but I have never seen a description of a proper Loo Chooan wedding. Professor Chamberlain and others who have written upon Loo Chooan matters have all described as Loo Chooan, the wedding customs of the port, Naha. This is natural, since it is in Naha that most casual visitors to Loo Choo stay, and as the principal Japanese settlement in the island is Naha. Japanese writers, naturally enough, take the customs of Naha for the customs of all the islands, just as the foreign resident of Yokohama or Kobe judge all Japan by what they see in those cities.

I, myself, had known Loo Choo for years before I became aware of the great difference in manners, customs and language between Naha and the old capital, Shuri, only three miles away. It was not until later still that I had an opportunity of learning how a wedding was conducted in a high class Shuri family.

In one or two respects the Shuri customs do not differ from those of Naha. Weddings in both places are no exception to the rule that most Loo Chooan business matters are in the hands of women. The go-between is always a woman and never a man *and a woman* as is usual in Japan. The influential position occupied by the Loo Chooan woman also prevents the total breaking of relationship with her family on the part of a woman after her marriage, which to a Westerner seems a cruel feature of marriage in Japan and China. The intimacy between mother and daughter continues after the marriage far more in Loo Choo than in either of these countries. The Loo Chooan bride does not go out of the back gate,† nor does she wear mourning when she leaves her home.

Formerly, very early marriages were the invariable rule. Girls of fourteen or fifteen, and young men seventeen or eighteen were thought of marriageable age, but the demands of education have now modified this, and few girls are married under eighteen or twenty or men under twenty-one or twenty-two.

When all the preliminary negotiations have been completed an auspicious day for the wedding is chosen, and the hour is generally set at eight o'clock in the evening. This is really merely nominal as the actual ceremony seldom begins until much later while the guests usually assemble at the house of the groom about four or five in the afternoon. When all the arrangements have been completed at the groom's house, the women of

† As corpses do, to signify that she is dead to her father's home.

Digitized by Google
Original from UNIVERSITY OF IOWA

the family and the female guests, with servants carrying a *norimono* or palanquin, and four lantern bearers, set out to bring home the bride. The go-between has already gone to the bride's house to see that she is in readiness for the ceremony. But even if the finishing touches have not been given to the bride's toilet when the procession arrives at her house, there will still be time, for all must be welcomed and suitably refreshed before their return.

When the refreshing process is finished; the bride, closely veiled, is put into the palanquin, the go-between walks by her side and the procession, now augmented by four additional lantern bearers, and the sisters and female friends of the bride, sets out for the groom's house. As in Japan, it is not considered proper or necessary for the bride's parents to be present. With the bride also go bearers carrying her outfit in two large, red lacquer boxes, and two smaller boxes containing her sewing and toilet articles.

THE GO-BETWEEN
Who is Always a Woman.

When this procession reaches the house of the groom, the go-between having delivered the bride to her future family, is considered to have discharged her duties, and takes her place with the other female guests while the bride, attended by a maid of honor from her own home is shown into one of the rooms at the back of the house. Here the finishing touches to her toilet are added, her veil is adjusted and she is ready for the ceremony which will take place in the principal room of the house. When she is seated she is joined by the groom and the room is filled by the guests. If possible, the bridal couple should be seated facing the east, the groom on the left,† the bride on the right.

At a Western wedding, what a bride will wear depends largely on the fair one's own taste. Convention and fashion prescribe in a general way, but the details are left to her own sweet will. Not so in Loo Choo, here rigid convention has settled every detail of this, as of most other questions; so that when the wedding dress making may take weeks or even months, none of this time will be spent in studying the fashion plates, for the latest fashions were settled generations ago. After a careful study of a bridal trousseau which I happen to possess, I may safely attempt to describe in detail our bride's outfit, for every Loo Chooan bride of the higher classes will wear just such garments.

The singular feature of the Loo Choo bride's wedding costume is, that she is married in what is properly only her underclothing. Shocking as this sounds, however, the bride does not seem to be at all embarrassed by it. Fashion's decrees make any absurd custom right, but aside from this, the Loo Choo bride is probably saved embarrassment in thus appearing in her undergarments by the unusual number of them required.

Ordinarily, her entire costume consists of but three, or at most four garments, but on

† In the Orient the left is the place of honor.

Digitized by Google
Original from UNIVERSITY OF IOWA

BRIDE WEARING HER VEIL.

MISTRESS OF CEREMONIES.

this momentous occasion she wears twice that number. First of all, to take them in the order in which her costume is assumed, she wears a white silk garment, a pair of loose drawers, which she calls a *hakama*. Over this she wears three shirts or petticoats. The first of these is of white cotton crepe. The next, which is made of a kind of linen woven from the fibre of the banana, is curiously pleated like the once popular accordion pleating. Over this she wears a third skirt of black grass cloth, slightly shorter than the pleated one. Her two upper garments are very similiar in shape to the Japanese woman's *jiban*. The first of these is of plain white silk, while the upper is of fine crepe beautifully dyed in a large pattern. Over all this she wears her veil, which is nothing but a man's outer *kimono* of very fine banana linen. This garment is made in the bride's home and after the wedding becomes her present to her husband.

When the bride, thus attired, has taken her place, she allows her veil to fall to her shoulders and the groom seats himself by her side. Then one of the groom's sisters, or if he has no sister, his mother or grandmother, or some other female relative, throws around the pair another man's garment similar to the one used as a veil. This singular custom suggests the ancient Jewish custom alluded to by Ruth when she asked Boaz "to spread thy skirt over thine handmaid," and the later Jewish custom of throwing a scarf over the bridal pair, and probably points to a time, as these customs do, when this consumation of the marriage was the only marriage ceremony.

Having placed the bride and groom under this wedding canopy, the same woman now becomes the mistress of ceremonies, and brings in a tray containing a lacquer bowl and two water bottles made in the shape of a pair of mandarin ducks.†

† The mandarin duck is supposed never to leave its mate and always to be found in pairs, hence it is regarded as an appropriate symbol of congugal felicity. One wonders whether "duck" and "duckie" as terms of endearment, had their origin in any western perception of such qualities in that fowl.

Digitized by Google
Original from UNIVERSITY OF IOWA

These are often made of earthern-ware but of those illustrated here the body of the duck is made from the shell of a cocoanut while the head and feet are very skilfully carved out of some hard wood and ingeniously mortised into the body.

The tray thus prepared, is placed on the mats in front of the bridal couple. The mistress of ceremonies pours a little water from each of the bottles into the bowl which she then takes in her left hand and still kneeling dips her right hand into the water and with her wet hand strokes the man's forehead three times and in like manner the forehead of the bride.

This purification ceremony finished, the ducks are removed and the domestic priestess brings in a circular tray or stand about a foot high and two feet in diameter. Upon this are arranged ten small lacquer bowls filled with salt. Upon the top of which are placed boiled rice. The tray is provided with chop-sticks about two feet in length, which should be made of the branches of plum or willow. The ceremonial meal thus provided is placed before the young couple and first the groom and then the bride take three mouthfuls of rice and then the representative of the family who has been acting as mistress of ceremonies also takes rice three times, and with this family communion the wedding ceremony proper ends.

The bride now retires and presently returns fully robed having laid aside her veil and put on her proper outer garments. One of these is a *kaiki* silk kimono with large pattern and striking colors. It is worn as Loo Choo women always wear their dresses without a belt or sash, simply held in place by being skillfully tucked into the waist band of the underskirt. A flowing robe of yellow silk, lined with red, is worn over this and completes the bridal costume.

By this stage in the proceedings the night is well advanced but the wedding feast now really begins; all the eating and drinking, which has proceeded this, has been merely preliminary. The feast proper, generally lasts the night out. Early the next morning the bride returns to her father's house in the same palanquin in which she came, accompanied by her brides-maid and some of the women of her new family. Here another great feast has been prepared and eating and drinking and receiving guests are the order of the day. As part of the preparation for this feast the bride brings back with her a present of *mochi*, steamed rice cakes.

Later in the day, about three or four in the afternoon, the groom visits the bride's house and a feast is served to him and his attendants. On his return to his home messengers are sent for the bride and when she has been escorted to her future home the wedding is ended.

In one respect at least every Loo Chooan wedding resembles many Western weddings,—the sense of relief all the parties feel when it is over.

THE CEREMONIAL MEAL.

Digitized by Google
Original from UNIVERSITY OF IOWA

Through Japanese Eyes

(From the Japanese of Kotarō Sugimura, of the Asahi Shimbun.)

BY

ARTHUR LLOYD

Chapter VI.

I LEFT King's Cross Station by the 8 o'clock morning express, and after a long run northwards at full speed, without a single stop, for a little over two hours, the slip carriage in which I was riding was left behind at Huntingdon Station, while the main body of the train sped on to the distant north.

On the platform I found a Japanese man accompanied by a child, awaiting my arrival. He looked to be about fifty years of age. As soon as he caught a glimpse of me he hastened up to the carriage, seized my portmanteau, grasped me warmly and almost reverentially by the hand, and assisted me to alight.

"*Anata wa Seiyama San desu ka?* I asked.

"He tried to formulate an answer, which seemed to have some difficulty in working its way out of his mouth. At last he gave up the attempt and answered me in plain English.

"Mr. Sugiyama, I think."

"It seemed impossible for him to do otherwise. We shook hands once more cordially, and he pointed to the boy he had brought with him.

"This," he said, once more in English, "This is my son."

"Well, well!" I thought, "things have come to a pretty pass!"

After the publication of my articles in the *Mail* I was for a short time overwhelmed with letters. Among them were two which I could not quite understand. The one was from Leamington from an old gentleman, of whom I shall hereafter have occasion to speak again, asking me to come and stay two or three days at his house. The other came from Huntington, from a certain Seiyama, also asking me to come and stay. I call the writer "a certain Seiyama," but I mean no disrespect by that. The fact is that the letter was written in English and I could not quite make out the signature.

From the letter I gathered that the writer had been brought to England some thirty years ago by a certain Captain Barnard, of whose house he became an inmate. When the captain died he continued to serve the widow, and was still a domestic in her employment. I might think, he continued, that it was presumption in a man of his position to send me a letter of invitation, but still, he should feel it a great honour if I would go down and spend one day with him.

The letter was couched in very polite language, and I could see that he was very anxious to have me come. So with some

Digitized by Google

Original from
UNIVERSITY OF IOWA

difficulty, I managed to get half a day off, and here I was at Huntington. Mr. Seiyama had completely forgotten his mother tongue during the thirty years of his residence in England, and there was no means of conversing with him except through English.

So I was obliged to make the best of a bad job and talk to him in the only language he understood. I felt very foolish and awkward about it at first, and Japanese words and phrases would keep coming to the tip of my tongue, but by the time (it was a little before two) that we got to Mrs. Barnard's house after having done all the sights of the town, the Municipal Hospital, the brewery, the carriage factory, the school at which Oliver Cromwell had received the rudiments of education, and the church in which he was baptized, I had grown used to the novel situation in which I found myself, and was quite at home, conversing in English with my Japanese fellow-countryman. Mrs. Barnard herself was very much amused to see us. And, indeed, though I have done many strange things since coming to England (for have I not given a lesson in the art of holding a samisen?) I do not think that I have ever yet taken part in such a topsy-turvy proceeding as conversing for the whole of a livelong day, with a fellow Japanese in English.

The house in which Mrs. Barnard resides is that in which Cromwell was born, and it still goes by the name of Cromwell House. As a rule, she has only a younger sister living with her, but a third sister had come over to-day, partly for the purpose of seeing me. Her son, a lawyer in London, was also to have come, but, for some reason or other, he had been hindered. The house was full of Japanese swords and other curios brought from Japan, and Mrs. Barnard took great pleasure in telling me where she had bought this article, and who had given her the other. It is perhaps unnecessary to add that the lady was a great lover of Japan. Mr. Seiyama, likewise showed me his sword, which, as the son of a samurai, he highly prized.

While we were thus engaged, Mrs. Barnard asked us to speak a few words in Japanese. So I pointed to Seiyama's sword, and said,—"*Kore wa kimi no desu ka?* "(Is this yours?"); but the word *kimi* was out of his knowledge. Then I remembered that *kimi* was a comparatively new word which may not have been in common use thirty years ago. So I changed my sentence a little "*Kore wa anata no desu ka?*" I asked, and I think he must have understood it, for he nodded his head.

Seiyama told me that he was a member of the old Morioka clan, and that his brother still lives in that district as an apple grower. He himself had come to England in his fifteenth or sixteenth year, and had in course of time married an English wife by whom he had three children, two girls and a boy. He had become naturalized and was now a British subject. He tried from time to time to correspond with his family, but the great difficulty was their inability to read English. So he sent his letters to a relative who lived at the Chūgakkō at Marugama. This gentleman understood English and acted as an intermediary and interpreter between him and his brother.

Huntingdon is a comparatively small town, and Seiyama has lived in it for thirty years or more, and every body knows him.

When we went to look at Lord Sandwich's place, the gate-keeper was away, so we went in by ourselves and had a good look at every thing. As we were coming out, we heard some one shouting behind us, and the strange thing was that the man was shouting in Japanese, "Kora, Kora!" "We're not thieves," said Seiyama to the gigantic keeper, who was hastening after us. "Of course you're not," laughed the keeper, "do you think I cannot recognize a man I've known these twenty years?"

Mrs. Barnard entertained us royally at lunch. After lunch, Seiyama's daughters

Digitized by Google Original from UNIVERSITY OF IOWA

took me to see some more sights, and that evening I left for Leamington.

Chapter VII.

There is one hint I would like to give my Japanese readers. Hitherto very few of the Japanese who have gone abroad have done so at their own expense. They have generally been travelling students, officials sent by the Government, members of business firms travelling on business—, and they have mostly gone at the expense of other people. Naturally, they have been a little free with their money.

I was told in Paris, by a hotel-keeper, that Japanese travellers, as a rule, bore a very good reputation among the fraternity. They were liberal in the matter of gratuities, and they never haggled over their accounts. Such a reputation is all very well in its own way, but when a man is travelling at the expense of some one else who can afford to let him be open-handed with his money, it makes things rather difficult for those who come after them, who travel at their own charges, it may be, and have to keep a sharp eye on their expenses.

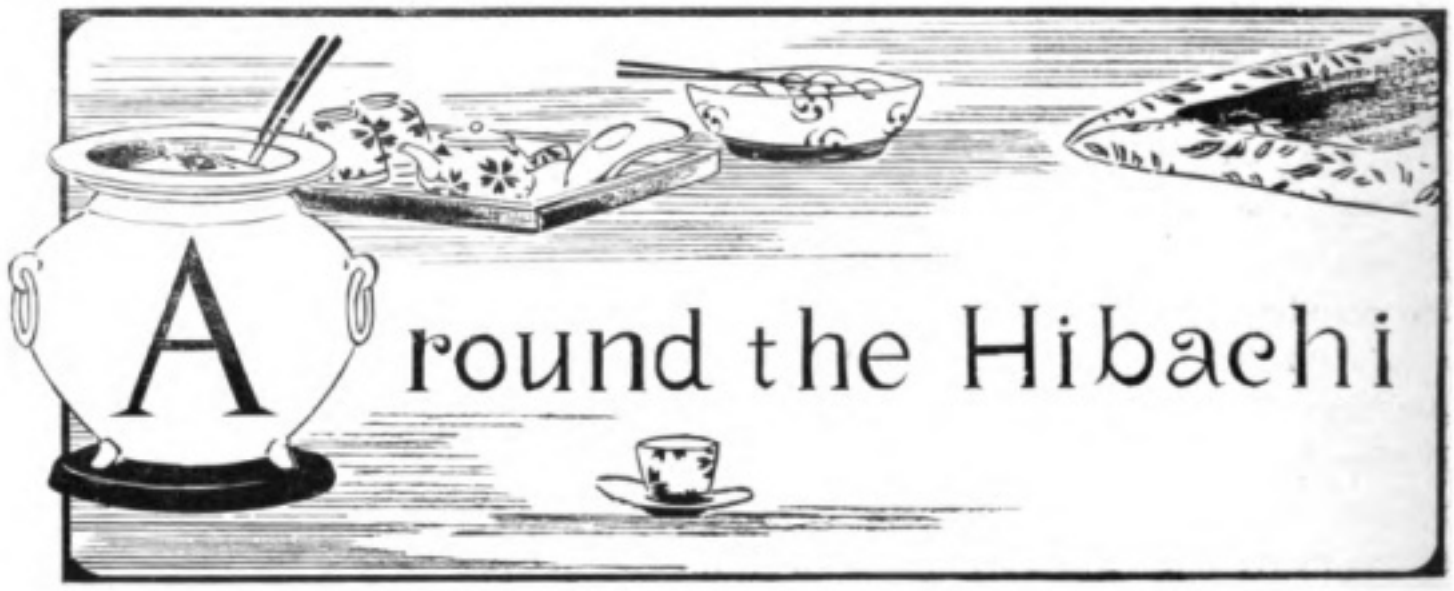
A difference is gradually coming over us in this matter. It is evident that hereafter more Japanese will travel, and that they will travel, whether for business or for pleasure, at their own cost. It is well for the country that this should be so, but their predecessors have really made things extremely difficult for them, and it would be a thousand pities if the free-handedness of the early visitors to Europe should prevent others from facing the possible expenses of such a journey.

Let us take an illustration from the early days in modern Japan. The first foreigners that came to this country for trade found everything marvellously cheap, so much so that the very cheapness betrayed them into adopting a style of living very much above what was really necessary. The lower class of tradespeople took advantage of this extravagance, and charged them prices higher than the normal rates; indeed, it has come to be considered quite a proper thing that the foreigner should pay higher prices for everything than the native. We cannot altogether blame the native dealer for this sort of thing: the fault lay partly with the foreigner who chose to live in a lordly style, and was willing to pay fifty sen for a jinrikisha ride of a few blocks.

Since that time prices have gone up for us Japanese as well. But that has not alleviated the lot of the foreigner. The prices he is called upon to pay have gone up at a far greater rate than have ours, and now the foreigner is much troubled by exorbitant prices, and Japan is getting the unenviable reputation of being a very expensive country for foreigners to live in. Let us beware lest a similar heedlessness on our part make Europe a very expensive place for foreigners to live in. When I was in Würzburg I noticed that the postmen invariably touched their caps to me. I thought it strange, and asked for the reason. I was told that it was the custom among the Japanese students in that city to give a gratuity to the postman each time he brought them a registered letter from home. The gross amount of these gratuities was probably very trifling, but if everything should be done on this scale, a very heavy burden will be laid on the shoulders of them that come after.

[THE END.]

Digitized by Google
Original from UNIVERSITY OF IOWA



Kesa-Gozen

THE beautiful maiden, Kesa-Gozen, lived with her mother in Kyōto when it was the capital. Though born in the Province of Mutsu she was early taken, on account of her exceeding beauty, to be a handmaid to the Empress Joseimonin. As time went on, many indeed became the suitors for her hand, but when she was at last wedded to a worthy samurai, Wataru by name, the interest in her somewhat subsided. Kesa was only fourteen at the time; and the girl-wife lived happily with her husband for some two years, the passage of time but adding to her beauty. In her presence men stood enthralled; but most of them were noble, and esteemed her honour and her right. Whether it was always to be so is the burden of this tale to relate.

One day there was great excitement in the city, drawing even the most retiring from seclusion: and Kesa went with the others to witness the opening ceremony of the new Watanabe bridge. People turned to look at her as she passed; the children ran in front of her and innocently gazed up at her beautiful features. It was noticed in the crowd that a certain young samurai, named Moritō Endō, could not release his eyes from the grasp in which this woman unconsciously held them. Everywhere Kesa went this man followed her. As she had been brought up in the circle of the court he did not recognize who she was, but so enamoured was he, that he kept her in sight and finally followed her to her home that he might be sure where she dwelt. When he discovered that she was the wife of Wataru and a distant cousin of his own, he made up his mind that the game was easy.

Going to the house of Koromogawa, the mother of Kesa, he informed her of his determination to have Kesa as his own. Koromogawa was given to understand that neither the life of herself nor that of her daughter would be worth a candle, if any obstructions were placed in his way. Should Kesa refuse to fall in with his fell design she must prepare to meet death.

When Koromogawa called her daughter to her side and revealed to her the circumstances, the young wife offered no protest. That a Japanese woman must be ready to preserve her honour even unto death, she well knew; and she expressed herself as willing to die at the hand of Endō, if it must be so. From that time Kesa, unknown to her husband, began to make the necessary preparations.

One day when departing from the house of her mother she left behind her a note advising the old lady of a plan that had gradually matured in her mind. Upon reading the contents of the message Koromogawa fell prone upon the floor where she lay half-conscious for some time. As soon as she was able to rise, she despatched a courier to Kesa, in-

Digitized by Google
Original from UNIVERSITY OF IOWA

forming her of the mental condition into which she had fallen; and the dutiful daughter at once hastened to her mother's side. To her surprise and relief the old lady appeared in no way afflicted with ill-health. That she was in an unusual mood, however, was evident; for she was cast down and speechless. Kesa inquired solicitously but Koromogawa maintained an inexplicible silence. She did not offer her daughter even the accustomed greeting and salutation demanded by propriety. Could it be that the old lady had gone mad?

Suddenly assuming an erect and dignified attitude, the old lady thrust the handle of a keen-edged dagger into the hand of Kesa and besought her daughter to release her of life.

"What can you mean, my mother?" gasped Kesa. "I do not understand you!"

"Probably not," responded the old lady, with great self-control. "But hear what I have to say! You know that Endō is an impetuous creature, and he will be here in a little while to make arrangements with us for the execution of his villianous plans. If he suspects that you may reject him, as in honour you are bound to do, he will at once slay me. If I am to die, let it be at the hand of one I love; let it be at your hand my daughter, rather than at the hand of a ruffian and a beast!"

"Put away the little sword, and cease your anxiety," pleaded Kesa. "Leave the responsibility to me. I have brought this calamity upon you, and I claim the right to bear it all."

As Kesa said this her heart was filled with unutterable sorrow, but on her features there shone an inexpressible beauty.

Even as they spoke there was a noise without; abruptly the *shōji* flew back, and there was Endō, the two-sworded man. As he boldly entered, Kesa unconsciously arose, at the sight of the man she detested. Thinking she was about to escape, he caught her by the sleeve and warned both the women not to move. In his free hand he flourished a bright blade.

Kesa beamed upon him fearlessly, and with one of those sweet fascinating smiles that even he could not resist, she assured him that there was no need to be so anxious and excited. "If I have grieved you, forgive me; but it was only to test the sincerity of your love for me."

Reseating herself, and now released, Kesa continued: "I have, as you know, been married to Wataru for some time; but I am ready at any moment to leave him, if it must be. The only thing that grieves me is the

THERE WAS ENDŌ, THE TWO-SWORDED MAN.

Digitized by Google
Original from UNIVERSITY OF IOWA

thought of my mother. But if you love me with the passion you profess, spare her all annoyance, and I shall be glad to go with you. You are aware, however, that such a thing cannot pass without infamy while Wataru lives. It lies with you to end the life of Wataru."

At this unexpected turn of affairs Endō was overjoyed. "The time unto his end shall be brief,-"he assured her." I will forthwith depart and bring his head unto my beloved."

He arose at once and was about to start on his bloody mission when Kesa touched his sleeve and said: "Be not so rash! There is no need to hurry thus! You know that Wataru is a samurai, like yourself, a man of no mean skill in self-defence. Rather than risk your life in open combat, take my advice! To-night Wataru will eat with me his last feast, and will take more than the usual quantity of saké. Then I will wash his hair, as is my custom. Come into the sleeping room at midnight, and sever the head you find wet."

The couple parted. Endō went his way and Kesa to her husband. As she conversed with Wataru, it seemed to her that she loved him more deeply than ever; but as she realized it was their last evening together, she burst into tears. Wataru was greatly concerned about her, caressed her and tried to soothe her, but he could not make out the cause of her apparent hysteria; for she as suddenly burst into smiles and sweetly contagious laughter. It was her effort to hide her real feelings, which she succeeded in doing when he accepted the proposal to have a little feast with her.

"O it's nothing, dearest," she answered Wataru. "To-day I had word of the uncertain condition of my mother, and I have allowed myself to brood too much upon it; that is all."

As the feast proceeded Kesa helped her husband plentifully to the delicious rice-wine. Before the repast was over, he lay asleep on the tatami. Kesa at once made preparations for the fatal shampoo. . . .

The hour was getting late, and the beautiful wife hurried into the sleeping room, lest Endō should arrive . . . . In the dim light of the andon she could see a crouched figure creeping slowly towards the bed. The man felt carefully and cautiously along the ends of the futons for the wet hair hanging over the *makura*. His hand touched the wet locks but a moment; and they were very wet. Then drawing his sword, he seized firmly the hair, and with one prolonged stroke, severed the head from the body. Still grasping the gruesome trophy he ran out of the house.

The bright moon had just cleared the tops of the ancient pines around the mansion, and there was silence everywhere. Endō felt the warm blood as it now and then dripped on his bare feet; but he was too much wrought up to look at it. At last he noticed that the wisp of hair in his hand had the feeling of being newly cropped. Holding the head up to the moon-light he gazed in terror upon the pale motionless features. It was the face of Kesa, still beautiful even in death . . . . When Endō realized that she had, and at his hands, thus sacrificed her life to preserve her honour unsullied, he fell in a faint and cried for the gods to crush him and the curse of the ancestors to follow him.

Struck with remorse verging upon insanity, Endō gave way to his better self and bravely bore the head of the beautiful wife to her husband. He found the bereaved man girding himself and preparing to avenge the murder of his wife. Humiliated and repentant Endo fell down before Wataru, confessed everything, relating the story from beginning to end, and implored the wronged husband to despatch him without delay. But when Wataru heard the confession of Endo, he sheathed his own sword and handed the proffered weapon back to the murderer. Endō refused to take it, still stretching out his bared neck as for the executioner; but the stricken

Digitized by Google Original from UNIVERSITY OF IOWA

husband refused to wield the fatal stroke.

"What good is there in slaying you, you poor, wretched creature," he at last began. "There is now no happiness left for me but to devote the rest of my days to my Lord Buddha, and to live in hope that one day Heaven will bring me to her again."

So saying, with one dramatic sweep of the sword he severed the knot of hair from his head.

Endō immediately did likewise; and he also became a priest, being the famous Bungaku of Japanese history.

ONZAN.

The Divinator

AFTER a long journey, a traveller came to a small town, and began to search for an inn where he could spend the night. As the night was wearing on and he was foot-sore and weary, he asked admittance at the first house he happened to pass. This house was very large and wore a dilapidated air, and what was his astonishment to find that the only inmate was a young woman. She appeared not in the least surprised to see the stranger, and acted as though she had expected him.

So he took a nights lodging there, and the next morning, after he had finished his breakfast and paid his bill, he was about to start once more on his journey, when the lady of the house stepped up to him, and said abruptly:

"You must not depart until you pay me the one thousand *ryō* which you owe me."

The traveller was somewhat taken back by this extraordinary conduct of the young woman, but after a moment's reflection, he nodded wisely to himself, and retired into an inner room. Alone and unattended he produced from his kimono several sticks of bamboo, and became suddenly deeply absorbed in the science of divination. Some time passed and at last he called the young woman to him.

"Was your father a fortune-teller?

"Yes, he was."

"What are your reasons for thinking that I owe you such a large sum of money?"

The young women then answered:

"When my father lay on his death-bed he revealed to me my future and told me that on this day of the month in ten years to come a traveller would stay the night here. This man was to pay me one thousand *ryō* which he owed me. If I became short of funds I was to sell the household effects one

THE GOLD PIECES FELL OUT UPON THE FLOOR.

Digitized by Google
Original from UNIVERSITY OF IOWA

by one to pay for my daily rice.

"Well have I remembered my father's words, and I have dragged out a precarious existence by disposing of my worldly goods. Since the beginning of this month everything in the house has been disposed of, and I was on the verge of starvation. So I was waiting impatiently for the coming of the day named by my father. You came and sought a night's lodging, just as my father foretold, and now I want the money."

The traveller did not answer, but led the young woman in front of a large wooden pillar in the corner of the room, and pointing to it said:

"There is hidden within the recess of this pillar the gold of which you are in quest."

The young woman appeared to doubt his words, and he went on;

"Your father was a divinator and when he saw that his end was near, he looked into the future and saw that if he left the money in your possession you would soon spend it all and become very poor, and in order to prevent this he hid it in the pillar. He also foresaw that in ten years a brother divinator would be able to tell you the secret."

Thus saying, he struck the pillar which resounded with a hollow sound, and at the same time the gold pieces fell out upon the floor.

Hastily the traveller departed on his journey leaving the astonished young woman to gather up the golden hoard, with which she was able to obtain peace and comfort for the rest of her days.

F. YAMAZAKI.

A Famous Steed

JAPAN is a country where every semblance of courage and valour, whether in man or beast is highly respected. Even a horse that leaves his mark on local or national history will have a monument erected to his memory. In the old feudal days, just as a noble was known as one who owned a province and lived in a castle, so a samurai was a man of the horse and spear; and the samurai that could not afford these essentials of equipment, was regarded as below rank. To be counted a gentleman of old Japan, the soldier had not only to excel in archery, jujitsu, and the use of the sword, but also in horsemanship; and the matter of improving the breed of horses came to be of great importance. This was carried to a high degree of excellence, and some of the famous chargers of feudal days have left in history a name as undying as the fame of their master.

Among the ten most noteworthy steeds of old Japan none are regarded with more veneration than *Okage*, the brave charger ridden by Akechi Samanosuke, the trusted lieutenant of Mitsuhide, a general of the great Ota Nobunaga. The story of Mitsuhide's rebellion against, and defeat of, his master, whose position of shōgun he usurped after murdering him, is familiar to students of Japanese history. But though the usurper had forced the assent of the Imperial Court at Kyōto and seemed settled in the shōgunate, his career was destined to come to a sudden termination; for as soon as Hideyoshi, the greatest soldier of the murdered Nobunaga, heard of his lord's violent decease at the hand of a colleague, he immediately returned from the front of battle in the Province of Bingo, to crush the usurper and avenge the vile deed.

At Kaganonawate in the Province of Yamato on the 2nd of June, in the 16th year of Tensho, the decisive struggle closed with the complete rout of Mitsushide's forces and the barest escape, with a few followers, of the leader himself. To-day as one passes the little railway station of Yamasaki between Osaka and Kyōto, one cannot well fancy the awful scenes of carnage that took place near there on the occasion of the fierce conflict named. By a secluded road that led through the Yamato mountains the worn-out fugitives

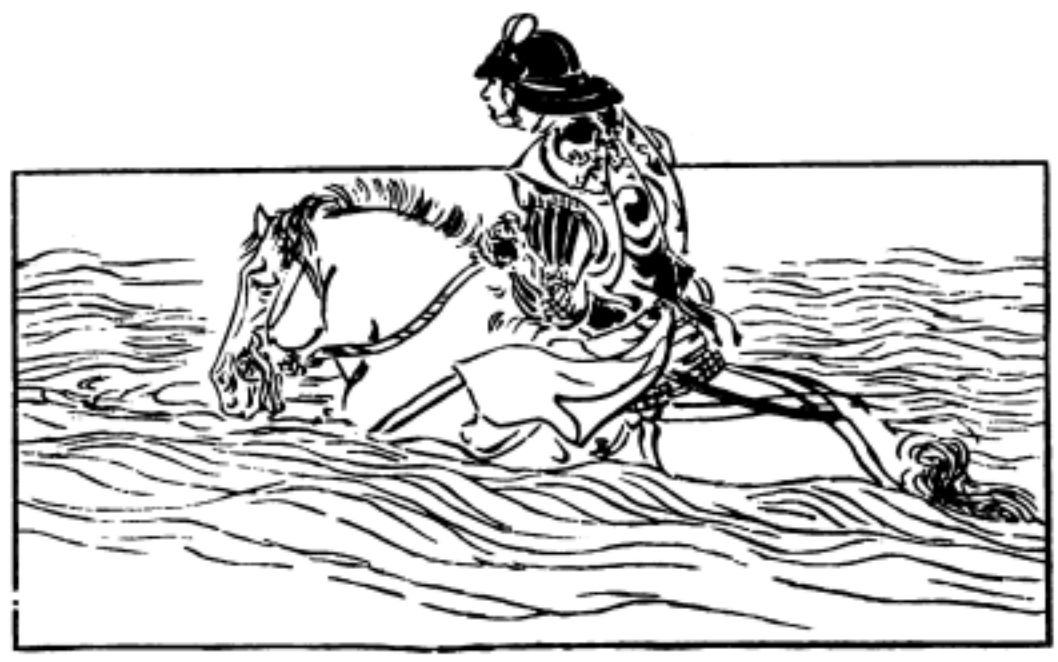
Digitized by Google Original from UNIVERSITY OF IOWA

at last reached a place of rest in a Buddhist temple, Ruishoji, in Nishi-no-go, where they found a few other survivors that had preceded them. To emphasize the hopelessness of such a disastrous defeat, came the still more crushing news of the fall of Mitsuhide's castle, left in charge of his son, which gave the death blow to the rebel cause. "It is all over with me," cried Mitsuhide; and he was preparing to commit hara-kiri, when a faithful retainer suggested to him the wiser plan of flying to his uncle in the castle of Sakamoto, from which point of vantage he might try his fortunes anew.

Divesting himself of the conspicuous armour of a generalissimo, which he deemed it advisable to do on the entreaty of his retainer, Miyake, so that he might have some chance of escape in case of detection, Mitsuhide set out dressed as a plain soldier with a party of thirteen other fugitives, across the mountain path to Sakamoto. Weakened by long privation and unceasing anxiety they were persuaded to seek rest at the hut of a relative of one of the party in the tiny village of Ogurusu. A son of this villager, who chanced to follow the fortunes of highway robbery, on finding out who the strangers were, determined to attack the party and win the reward sure to come from sending the head of the traitor to Hideyoshi.

Knowing that every member of the party was a tried soldier, the young criminal feared to attack the party *en masse;* so he persuaded his father, who had consented to the plan, to induce the guests to start on their journey separately, so as to avoid suspicion and be the more likely to escape capture by the pursuers sent out by Hideyoshi. To be able to distinguish Mitsuhide from the others, the father and son slyly inveigled him into wearing a straw rain-coat over his head, which they assured him would prove an effective disguise; and then the son went ahead to waylay the victim.

After due expression of gratitude for hospitality received, Mitsuhide and his party set out individually along the mountain road, the great man leading some distance ahead. Just as Mitsuhide was descending a decilvity leading to the valley of the Ogurusu, the young highwayman stepped out stealthily from the bamboo thicket behind the traveller, and



PLUNGED WITH HIS MASTER INTO THE LAKE.

thrust him through with a spear. Fearing capture, the young man hurried away leaving the corpse of Mitsuhide on the road. When the rest of the party came up they were, of course, filled with dismay at the sight of their dead chieftain; but as they knew the pursuers were hard on their track, they must drag on at all possible speed to the castle of Sakamoto, taking only sufficient time to inter the body of their dead master in the bamboo forest.

Now it was just at this juncture that Akechi Samanosuke, master of the famous horse,

Digitized by Google Original from UNIVERSITY OF IOWA

Okage, enraged at the defeat of Mitsuhide at the battle of Yamasaki, had left his castle of Adzuchi to render what assistance he might to the lord of the castle of Sakamoto. Arriving with his forces near the village of Otsu on Lake Biwa, he encountered the enemy's lines in command of Hori Kintaro, a celebrated general of Hideyoshi, and there suffered bloody defeat, the waters of the beautiful lake being encrimsoned with the blood of the slain.

But Akechi Samanosuke, riding on his famous charger, had from a distant hill, been watching the progress of the battle. Seeing the discomfiture of his forces, he at once rode to the battlefield, and called on his soldiers to follow him to death. "Behold the exploits of Akechi Samanosuke," he cried, as, covered with a grand array of armour, he spurred his brave horse to the charge, and plunged with the fighting remnant of his army among the ranks of the enemy. On his head was the famous Minotani helmet. His back was decorated with the terrible dragon arms, painted by the celebrated artist, Yeitoku. The battered and broken few gathered faithfully and bravely around their leader and the battle began anew, but though they fought with great valour, the odds were too much against them; and only when their heroic leader saw them cut down to a man, did he ride out from the scene of blood. Reaching the water's edge the valliant horse plunged with his master into the depths of the lake. Across a distance of some seven miles the brave beast swam to the castle of Sakamoto. On the shore behind stood the astonished enemy, gazing as though they could not believe their eyes. They too had horses; but none dared to follow; none ventured to pursue.

The escaped warrior touched shore safely, landing under the pine tree of Karasaki. Samanosuke dismounted and wiped his dripping brow. The pine tree that shaded him still stands and is one of the historic sights of Lake Biwa. Knowing that his pursuers were approaching by land, Akechi Samanosuke rode to the castle of Sakamoto, where he tied his horse to a window lattice and took out his *yatate* to write a last message to Hideyoshi: "The brave horse, *Okage*, that bore me safely over the lake, I present to you." This, together with the famous fan on which was painted a red orb, he affixed to the saddle of *Okage*, and then made his way in a dignified manner into the castle. The fortress after a brave defence, yielded to the forces of Hideyoshi; the remnant of the defenders put themselves to the sword, and the brave charger of Akechi Samanosuke came into the possession of the Taiko-Sama, Hideyoshi.

THE HILLS OF KAMAKURA

By Ariel

O hills, soft surging, lost in haze,
Where dust-strewn generations lie,
The patriot gives you pensive days,
And ponders on the time gone by.

Again the Empire's silent city
Wakes its million-peopled streets;
Again up flares the ancient glory
Of the phalanxes and fleets.

The vision breaks, and soon between,
Appear, by touch of strange device,
The spirit-moulded hills serene,
The far green leagues of ripening rice.

Digitized by Google
Original from UNIVERSITY OF IOWA

Current Japanese Thought

Physical Degeneracy

That the intermarriage of near kin long persisted in ends in the physical degeneration of later generations is a scientific fact about which there can be no doubt. And it is equally true that the first step in the re-invigorating of a worn-out stock is the introduction of some fresh healthy blood into the family veins.

These two scientific facts have been much neglected in Japan. Marriages between cousins and other relatives just outside of the limits imposed by our civil law have been, and are, very common, and especially so among the aristocracy on the one hand and the country people on the other.

The warrior-nobility, the daimyō;—and the court-nobility, the kuge, formed in the ancient times, as they do in fact even now, a small exclusive class, who looked down upon the commoners with contempt, and refused to enter into alliance with anyone that did not belong to their own small set. In process of time the kuge and daimyō all became consanguineous so that the marriages between these families which still go on are all more or less the matrimonial alliances of kinsfolk.

For altogether different reasons, the peasants in our country districts have always been much restricted in their choice of wives, and, shrinking from seeking brides from distant localities, have gone on for centuries intermarrying among the same few neighbouring families, so that now in a country village it is very difficult to find a family that is not connected with every other family in the village by affinity and consanguinity. There is always the fact that the near is more potent than the remote; in the same village, a bridegroom's family are in a position to know everything about a bride's dowry, position, and character; when a bride is sought from elsewhere, these necessary enquiries are always more difficult.

It thus happens that marriages between kinsfolk are more frequent in the peasant's class and among the nobility than in any other class of our people, and it is precisely in these two classes that we find the greatest number of physical degenerates. Adoption does not remedy the matter very much, because, the adopted son is generally sought for out of the same class as that to which the bride herself belongs. The nobleman has in this respect one slight advantage over his poorer peasant brother. He can adopt as his heir, not only the son of another nobleman of the same rank, but also his own son by a secondary wife, who belonging to a family of lower rank, at least imparts a strain of new blood into the lineage. Had it not been for this fact it is possible that many ancient families would have died of inanition. But then, what becomes of the supposed blueness of aristocratic blood? We should like our people to give this question their serious attention.—*Tokyo Nichi Nichi Shimbun.*

———o———

THE above is but one of the many voices which have lately been asking inconvenient questions about the supposed physical degeneracy of the Japanese, and one prominent paper has recently gone so far as to advocate the compulsory celibacy of the physical undesirable in order to improve the generations yet unborn. The exact contrary, however, is what is really taking place in Japan. Fifty years ago the Japanese was certainly on the downward grade as to physical condition. The causes mentioned in the above article, and others, were at work, and the evil was of old standing. The downward progress

Digitized by Google
Original from UNIVERSITY OF IOWA

could not be arrested at once, and modern methods of gathering and publishing public statistics have made it more conspicuous than it formerly was. Nevertheless, there are signs that the corner has been turned. During the whole of the Tokugawa period the population of this country steadily decreased; since the commencement of the new regime fifty years ago, it has been rapidly increasing. Compulsory military service and compulsory education, with gymnastics, have sensibly raised the standard of physical well-being, and the general movement which the extension of railways, etc., has brought into the country is breaking up that rural isolation which in the old days forced the country people to intermarry with their neighbours and kinsfolk. A new aristocracy is rapidly growing around the daimyō families and putting new vigour into the nobility. And the food of the country is improving. Japan is certainly not showing any tendency towards race-suicide.

———o———

Theatre-goers

Why is it, asks the *Yomiuri Shimbun* that European theatres attract larger numbers than the Japanese, and that a play produced in this country never gets the long run that a similiar piece may obtain in Europe. And why is it that the theatrical business is so much more profitable in the West than it is in Japan?

It might be answered that European actors are more skilful, and European theatres better equipped. Such a statement would be only partially true. Some European theatres are inferior in equipment to some in this country, and in Europe, as in Japan, it is not always the best-equipped theatre that attracts the greatest crowds. The success of a drama does not always lie in its own intrinsic merit: a great deal depends on how it is staged and acted, and a very great deal on how it is advertised.

The audience in a European theatre is drawn from a far wider circle of patronizing public than in the case of Japan. It is not an uncommon thing in the stage world of this country, when a new play has been successfully put on the boards, to full houses, for the management to congratulate itself on the fact that "there have been some new faces" in the boxes or stalls. So limited is the circle of theatre-going people in Japan, that every play sees the same spectators, and that the management must fain content themselves with this state of comparative stagnation. The regular and constant clientèle of any theatre in Japan, the people upon whose attendance the management may safely count, are the "geisha," the patrons and proprietors of restaurants and houses of assignments, the denizens of the demi monde quarters, the tradespeople connected with the fish and vegetable markets, and the speculators on the Rice and Stock Exchange. Outside of these classes of society there are comparatively but few to be found that patronize dramatic exhibitions.

These are the classes which, under the Tokugawa regime, were so effectively bullied and kept under by the arrogance of the samurai. Their lot made some compensation necessary, and they sought it, in visiting shows, in crowding to the lecture-halls of the story-tellers, but, above all, in their patronage of the theatre. Here they were the cream of the audience, and while they forgot their own sorrows in the moving spectacle of some tragedy, their wives and daughters were able to give way to the feminine love of exhibiting smart dresses.

The times have changed during the last half century. There are now six times as many theatres as there were in the days before Meiji, and the classes which were formerly the sole patrons of the stage, have lost much of their former exclusive influence. Still, it is to these classes that the theatrical managers mainly look for their daily bread. A geisha of standing will generally visit a

Digitized by Google Original from UNIVERSITY OF IOWA

theatre five or six times during the performance of a play. The first time she probably goes of her own free-will, because she is really curious to see what the new play is like. The rest of the times she goes because the lessees or some of the actors have wheedled her into buying tickets that she does not want.

Undō (in connection with such enterprises we will call it "touting") is the prime, nay, some would have it the sole factor in the commercial success of a Japanese drama, and a short while ago, when a combination of famous actors of the new school was about to bring out a grand new play under circumstances of the most favourable kind, the business manager is said to have given vent to his feelings in the following words:—"You may act, gentlemen, as finely as you like, and you may wear the most elegant costumes, and have the finest scenery in the world. But if you don't go round personally on touting expeditions among your friends, you won't make a success of your grand new play."

Since Undō is thus the secret of dramatic success, actors, manager, attendants and boys, even the proprietors of the tea-houses which surround every theatre must do their best to attract visitors. Without this touting everything must fail. But these persons have only a limited sphere of action, their acquaintances are not widely spread over all the ranks of society, there are many classes to whom they have no access, and their touting is perforce limited to the same old restricted circle of patrons. Should these fail them there would be but a poor prospect of profit.

In Europe the case is very different. The patrons of the stage are drawn from all classes, and the appeal is made to society in general instead of to individuals drawn from certain grades only. People will go to the theatre without compulsion, and the writer has read in a London paper of a wedding party of over fifty persons being taken to the play by a bride and bridegroom. It is calculated that in London 150,000 people go to the theatre every evening. Again, European cities, especially the capital cities, are thronged every year by tourists, from America and elsewhere. Nine out of every ten of these tourists pays a visit to a theatre, and it is calculated that in London, where there are about 500,000 tourists every year, over a million visits are made by tourists to the theatres, the average amount spent by each such visitor being one yen and fifty sen (three shillings in English money).

But how many of the thousand tourists that visit Tokyo deem it worth their while to go to a Tokyo theatre? Or how many of the country people who flock to the capital at certain seasons of the year, consider a visit to the play as being an essential item in their round of sight-seeing? The Tokyo theatrical managements are obliged to omit from their estimates all hope of income from visitors and tourists. And yet, if the Tokyo theatres could earn from all sources the amount that London playhouses earn from visitors alone, they would do well.

Can it be that the European has more love for the theatre than the Japanese? Is there any a priori reason for this?

THE writer of the above article, Mr. Matsui Shoyo, is a recognized authority on subjects connected with the drama, and has himself written both novels and dramas. A few years ago he visited Europe for the purpose of studying the modern theatre.

There are many obvious reasons why the Japanese stage cannot rival the European stage in power of attraction. When a play begins at eleven o'clock a.m. and goes on with intervals until 8 p.m. or later, leaving the spectator quite exhausted at the end, it implies one day entirely off work, and one

Digitized by Google Original from UNIVERSITY OF IOWA

day of exhaustion and languor to follow it. People that have to work cannot afford the time for frequent visits to the play. A playhouse which would make the innovation of commencing in the evening, say about 6.30, and finish by 11, would find that, by not clashing with business hours, it would attract more people. The great facilities for transit which now exist in Tokyo make these hours possible at the present day. When there were no tram-cars, the immense distances made late hours impossible. Late hours would mean larger houses, and consequently larger profits.

The language of the stage has also, hitherto, been a great obstacle. Let the dramas be intelligible to the people, on subjects which touch them from their nearness to what they themselves have experienced, and the audience would come from a wider circle than is now the case.

The drama is a great means of popular education, through the imagination. The Japanese are singularly lacking in the imaginative faculties, and nothing is done to supply the want by means of education. This is the a priori reason why the bulk of the Japanese people are such poor theatre-goers: it is also perhaps the reason why Japan has hitherto contributed so little in the way of original thought to the intellectual stock of the world. It is a thing to be regretted: it can also to some extent be remedied.

Observance of King Edward's Death

It would be ungracious in the writer of these notes on Current Japanese Thought were he to allow this number of *The Japan Magazine* to close without a few words of gratitude to the Japanese people for their many and spontaneous expressions of sympathy and condolence with Englishmen over the death of King Edward VII.

The sympathy shown has been thoroughly genuine. It has been more than official: it has been expressed in a hundred ways by high and low alike, and he would indeed be a purblind wretch who should fail to see or be touched by so many tokens of respectful and kindly fellow-feeling.

To England's new-ruler, we desire to convey our sympathy and good wishes. He comes to the throne at a critical moment in the history of his country, and we wish him a prosperous issue out of the perplexities which must beset him. At such times as these one nation may learn much of its neighbours. Japan has learned very much from England in the past few years; it is possible that she now may be able to repay her debt in some degree by giving to her ally some of the experience, political and otherwise, which she has gathered for herself during her long centuries of varied history. It is this hope that justifies the existence of *The Japan Magazine*, which lives only to be an interpreter.

A. L.

Digitized by Google
Original from UNIVERSITY OF IOWA

Imperial Government Railways of Japan

EXPRESS THROUGH TRAINS Run daily to facilitate travel between important towns such as Tokyo (Shimbashi), Yokohama (or Hiranuma), Nagoya, Kyoto, Osaka, Kobe, Hiroshima, Shimonoseki, Moji, Nagasaki, Kagoshima, Tsuruga and Aomori; and on the principal Express Trains, such as the morning and evening '1st and 2nd class Express' from Shimbashi and Kobe, the terminal of the Tokaido line.

PASSENGER CONDUCTORS Having a knowledge of English are on duty to give passengers any information and assistance they may require with regard to their journey.

SLEEPING CARS Provided on all Evening Express Trains on the Tokaido line between Tokyo (Shimbashi) and Kobe, on the Sanyo line between Kobe Shimonoseki on the Tohoku line between Tokyo (Uyeno) and Aomori.

DINING CARS Attached to all Express Trains on the Tokaido, Sanyo, Kyushu and Tohoku lines, in which meals are served in European style either table d'hôte or à la carte.

RAILWAY HOTEL 'Sanyo Hotel,' furnished in European style, and equipped with all modern convenience is provided at Shimonoseki, the western terminus of the Sanyo line. It is under the direct supervision of the Imperial Government Railways and affords every comfort to the foreign travelling public at moderate charges.

Imperial Government Railways of Japan

Digitized by Google
Original from UNIVERSITY OF IOWA

Shortest & Quickest Route Between the Far East and Europe via Dairen

Main Railway Line :—Besides Ordinary Daily Service, Thrice Weekly Express Train Service, composed of excellently equipped Sleeping, Dining and 1st Class Cars, is operated between Dairen and Changchun in connection with the Trans-Siberian Express Trains and with Shanghai Mail Steamers.

Branch Railway Lines :—

RYOJUN LINE—For Ryojun (Port Arthur), 1½ hours from Dairen.
YINGKOU LINE—For Yingkou (Newchwang), 40 minutes from Tashihchiao Junction.
FUSHUN LINE—For the Famous Fushun Colliery from Suchiatun Junction.
ANTUNG HSIEN LINE—A light railway from Mukden to Antung-Hsien connecting with the Korean Railway.

Dairen-Shanghai Direct Steamer Service—is maintained TWICE-WEEKLY by the S.S. "Kobe Maru" and "Saikio Maru" (each 2,877).

Ticket Agencies—The Company's railway and steamer tickets are obtainable at all the Agencies of the INTERNATIONAL SLEEPING CAR & EXPRESS TRAINS Co. and MESSRS. THOS. COOK & SON.

Through Passenger Tickets—

In conjunction with the Japanese Government Railway Bureau, the Imperial Railways of North China, the Osaka Shosen Kaisha and their own steamers. Through Passenger Tickets are issued between the Company's principal stations and the undermentioned points :—

HSINMINFU,	NAGASAKI,	HIROSHIMA,	TOKYO,
SHANHAIKUAN,	KUMAMOTO,	KOBE,	YOKOHAMA,
TIENTSIN,	HAKATA,	OSAKA,	(Hiranuma)
PEKING,	MOJI,	KYOTO,	
SHANGHAI,	SHIMONOSEKI,	NAGOYA,	&c.

Yamato Hotels —

owned and managed by South Manchuria Railway Company at Dairen, Port Arthur and Changchun.

These Hotels are Provided with every convenience, Luxury and comfort.
Porters meet all steamers and trains. Telegraphic Address : "YAMATO."

South Manchuria Railway Co.

Head Office : DAIREN. **Branch Office : TOKYO.**

Tel. Add : "MANTETSU" *Codes: A.B.C. 5th Ed., A I & Lieber's.*

Digitized by Google
Original from UNIVERSITY OF IOWA

Great Eastern Railway

London (ENGLAND)

FROM

Japan and China

BY THE

Trans Siberian Route

Hook of Holland Harwich

ROUTE TO ENGLAND

Daily Service

Turbine Steamers. Wireless Telegraphy.

Submarine Signalling.

The Hook of Holland Express leaves Parkeston Quay Harwick at 6.30 a.m., and Liverpool Street Station, London at 8.30 p.m. Corridor Vestibuled Train with Breakfast and Dining Cars running alongside the steamers.

For further particulars see the Great Eastern Railway Company's Time Book or apply to Continental Traffic Manager, Liverpool Street Station London England.

Digitized by Google

Original from UNIVERSITY OF IOWA

NIPPON YUSEN KAISHA

JAPAN MAIL STEAMSHIP CO.

Fleet, 90 Vessels . . . . . 350,000 Tons

Under Mail Contract with the Imperial Japanese Government

HEAD OFFICE:

TOKYO JAPAN.

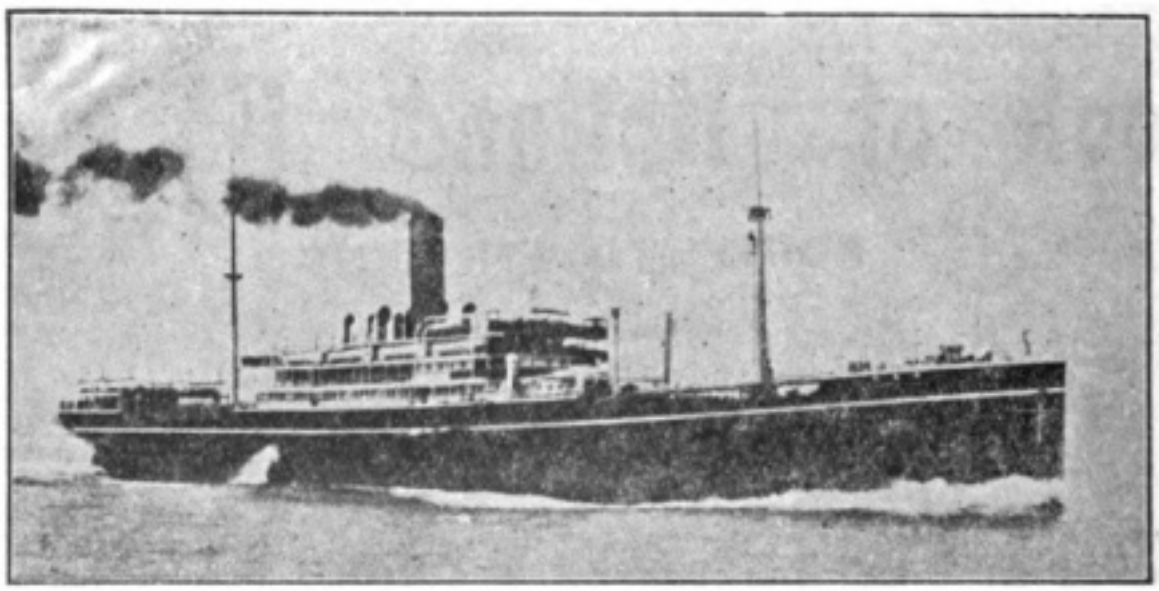
Cable address . . . "MORIOKA"

LONDON OFFICE:

4, Lloyds Avenue, London, E.C.

Cable address . . . "YUSENKAI"

Branches and Agencies at Principal Ports throughout the World



REGULAR SAILINGS OF MAIL STEAMSHIP SERVICE

JAPAN,

Europe, America, Australia, India,
Straits, Philippines,
China, Korea,
ETC., ETC.

'ROUND THE WORLD AND OTHER TOURS AT REDUCED RATES.

Digitized by Google

Original from UNIVERSITY OF IOWA

QUALITY COUNTS.

When buying Paint one should order the BEST protector against the destructive action of climate and time.

SUCH IS

RIPOLIN
PAINT

FAMED THE WORLD OVER

as the Paint which PROTECTS, BEAUTIFIES, and gives the BEST results always.

The GLOSS Ripolin with rich enamel surface.

The FLAT Ripolin with dull and flat surface.

In all shades.

Write for particulars to—

RIPOLIN, Ltd.,
35, Minories, London,
ENGLAND.

The body type used in this issue of THE JAPAN MAGAZINE is the product of

THE TSUKIJI TYPE FOUNDRY

TOKYO JAPAN

Manufacturers, & Dealers in Job and Body type, Leads, Slugs, Inks & Printers supplies.

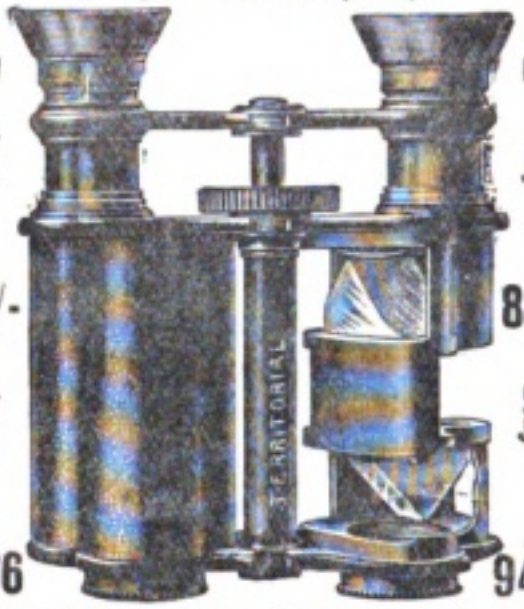
Reynell's
HIRANO
THE LEADING MINERAL WATER OF THE ORIENT

Digitized by Google

Original from UNIVERSITY OF IOWA

"TERRITORIAL" PRISM BINOCULAR

(Regd. No. 303,455).

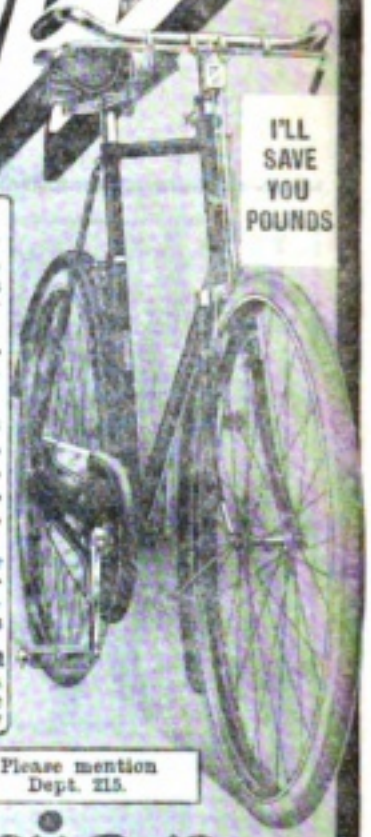


Made specially for Military, Field and Sporting purposes. Complete in Solid Leather Case with Sling. The best and cheapest Binocular for use at Target Practice, Field Firing, and Manœuvres, for Reconnaissance and Scouting Work. **To be obtained from all Retail Opticians and Stores.**

Wholesale Only.

RAPHAEL'S, Ltd., London, England

WRITE FOR LISTS NOW



I'LL SAVE YOU POUNDS

GIGANTIC SALE

of 30 000 brand new 1910 High-Grade Coventry Cycles

AT POUNDS BELOW MAKERS' PRICES.

My prices absolutely defy competition.

I sell for cash or on credit:—**SWIFT, HUMBER, COVENTRY-CHALLENGE, TRIUMPH, PREMIER, ROVER, PROGRESS, REMINGTON, CENTAUR, QUADRANT, SINGER** and other high-grade Coventry cycles. Sent on approval; 12 years' guarantee.

High-Grade Coventry Cycles from £3 10s. Cash

When writing, correspondents abroad should kindly add the word 'England' after Coventry

Please mention Dept. 215.

Edwd O'Brien, Ltd

The World's Largest Cycle Dealer, COVENTRY

SOUT 20 CWT IFF

SOLID GOLD WATCH PUZZLE.

GREAT OFFER BY A RESPONSIBLE FIRM. IT COSTS YOU NOTHING TO TRY.

To any person who can supply the correct names of these two well-known English **Towns**, and fulfils conditions below, we offer our £3 Lady's **SOLID GOLD WATCH**, stamped, fully jewelled, as a **FREE GIFT**. (**Silver watches** are presented to Gents.)

Send your attempt on a sheet of paper, together with stamped addressed envelope for reply to FELLOWS & CO., 10, Grosvenor Buildings, Steelhouse Lane, Birmingham, England. The winner is required to purchase a Chain from us to wear with watch. The name of this paper must be mentioned. Prize-winners of last competition were:

Mrs. A. Hakin Lady Jamsetji Rd., Gapi Yank Makim Bombay, India Mr Y. Mc. C. Parris, Harrison's College, St. Michael, Barbados, B. W. I.

Imperial Hotel

TOKYO

Leading Hotel in Japan

Social Center of the Capital

THE IMPERIAL HOTELS, Ltd.

AISAKU HAYASHI,
Managing Director.

Digitized by Google

Original from UNIVERSITY OF IOWA

ESTABLISHED
1873.

Formerly The First
National Bank.

DAI-ICHI GINKO,
LIMITED.

Capital (paid up) - - - Yen 10,000,000
Reserve Fund - - - - „ 5,200,000

DIRECTORS

BARON E. SHIBUSAWA, PRESIDENT.

H. MITSUI, ESQ. Y. SASAKI, ESQ. T. KUMAGAI, ESQ. Y. KUSAKA, ESQ.

HEAD OFFICE

No. 1, Kabuto-cho, Nihonbashi-ku, Tokyo.

HOME BRANCHES

OSAKA,
KOBE,
SHIMONOSEKI,
HYOGO,
KYOTO,
NAGOYA,
SHINOSAKA-CHO, (Tokyo)
FUSHIMI.
YOKOHAMA,
YOKKAICHI,
NISHIKU, (Osaka)

BRANCHES IN COREA

SOUL, FUSAN.

Every Description of Banking business transacted.

The Bank has Correspondents in the Principal Cities and Towns.

Special Safe Deposit Boxes are provided in the vault of the Head Office.

Y. SASAKI, General Manager.

Digitized by Google
Original from UNIVERSITY OF IOWA

日本一の時事新報

THE

"JIJI SHIMPO"

The Greatest and Most Influential Newspaper in Japan.

THE "Jiji Shimpo" is a daily journal founded by the great intellectual light and leading revolutioniser of thought of New Japan, Mr. Fukuzawa Yukichi. It is 29 years old and possesses the proud record of having never once deviated from its original policy and principle of upright and absolute independence. The largest in reading and advertising space, it stands unrivalled in Japan, in the richness of its matter, in the fairness and sincerity of its observations, and in the accuracy and promptness of its reports.

To say nothing of every part of Japan, the "Jiji Shimpo" has readers widely scattered in China and Korea. Furthermore, its readers are on the whole people of the moneyed class and more influential in that respect than those of other papers; and it is a well established fact among the advertising public that its columns are the most effective and above comparison with others.

Rates of Charges for Advertisements.

Y. .80 per line per day (7½ lines to the inch) in Small Pica on General news pages.
Y. .70 per line per day (7½ lines to the inch) in Small Pica on Front page.
Y. .55 per line per day (7½ lines to the inch) in Small Pica on other pages.

Japanese newspaper columns run horizontally, and not vertically as in foreign papers. Therefore one inch is a horizontal breadth, and makes seven and one half lines of ordinary type. Translations made gratis.

THE "JIJI SHIMPO" OFFICE,
TOKYO, JAPAN.

P. S.—Should any doubts be entertained as to the statement made above, the proprietors of the "Jiji Shimpo" ask you to kindly consult any Japanese who may reside in your country.

Digitized by Google
Original from UNIVERSITY OF IOWA

廿五日

▲貿易品博覽會主催にて午後一時より勸業協會樓上に講話會を開けり其講演者及び題目左の如し。

商業教育に就て　石川高等商業教授

水産製造法　松崎水産技師

▲五月四日横濱解纜天洋丸にて渡英の途に上る可き實業渡英團員の爲め東京實業聯合組合主催となり柳橋龍濟樓に於て送別會を開く

廿六日

▲伊賀白米輸出同業組合主催の全國白米品評會は賞品及び賞狀授與式を行へり。

▲日本橋區新大阪町和洋織物商村田商店にては日本橋倶樂部にモスリン陳列會を開催せり。

廿七日

▲東京商業會議所役員會開催、四十二年度事務報告并に決算報告に關する下協議ありき。

廿八日

▲實業聯合會は臨時總會を東京商業會議所に開けり、同席上に於て目下上京中なる鐵嶺商品陳列館長早間正志氏は鐵嶺地方の農商業實況な詳細報告せり。

▲京都市の瓦職工は賃金引下の件に不平な起し午後より同盟罷業な企てたり。

▲韓國觀光團名古屋に來着せり。

廿九日

▲韓國觀光團の一行は午前に新古美術展覽會と教育品展覽會な見午後二時半名古屋共進會な見物せり。

卅日

▲福岡縣主催の九州聯合共進會は褒賞授與式な行へり農相代理として押川農商務次官臨場す、受賞者は左の如し。

一等　二百十一人　二等　八百四十八人

三等　千八百卅人　四等　五千二百八十二人

功勞賞　十八人　追賞　五人

▲生産調査會委員は左の如く發表さる、副會長は淺野男爵幹事は織田、片山の兩農商務參事官なり。

平井晴二郎　渡邊　渡　仲小路　廉

若槻禮次郎　押川　則吉　佐藤　昌介

石井菊次郎　一木喜德郎　手島　精一

横井　時敬　松崎藏之助　高橋　是清

筑浦　勝人　田　健次郎　中野　武營(以下略)

▲編輯室の窓から▼

我々は山下町のアドバタイザー社内の樓上で編輯に從事して居る、窓から外を眺めると帝國ホテルの建築物が見える、高架鐵道の線路が見える、十年前には嚴然として殘つて居た江戸城の外濠は既に半埋められて、家光將軍時代に出來たと云ふ山下橋も今や僅に名殘を留めて居るに過ぎない。澁達な三代將軍が此邊に鷹狩に出た面影を忍びつゝ、我々は日本の事物を世界に紹介せんと本誌の編輯に從事してるのである、時代の變化に驚くのは陳腐ではあるが興味は常に新しい。

（ふ　生）

Digitized by Google
Original from UNIVERSITY OF IOWA

▲阪神印度貿易業者は浜寺公園に第一回聯合會を開會
▲仙臺商品陳列會は物産陳列場にて開館。
▲實業渡米團は午前十時より名古屋商業會議所に於て紀念會を開けり

十一日

▲大藏省に於て稅關長會議開始、
▲第三回福島縣農事講習所同窓會品評會、會津物産會産牛馬共進會の褒賞授與式あり。

十二日

▲大日本罐詰業聯合會は第五回大會を東京にて開催。

十三日

▲東京市の有志實業家は海外各博覽會に對する出品奬勵の目的にて外博出品協會を組織せり。役員左の如し
會長　星野錫　△理事曾和嘉一郎外六人。
▲九州履物商大會は筑前國福岡市に開催。
▲關西九州製造業者大會は博多商業學校内にて開く。

十四日

▲午前十時、農商務會議室にて地方實業主任官及び技術者を召集し諮問會議を開けり、下岡農務局長の開會辭及び小松原農相の訓示あり。
▲清國觀光團新橋停車場に到着、直に東京見物をなせり。

十五日

▲東京莫大小商組合大會午前八時より下谷市村座にて開會。
▲福岡市にて特許大會開催。
▲第三回日本米穀商大會、此日より三日間愛知縣廳議事堂に開かる、出席者三百餘名。

十六日

▲農商務省の産業視察員なる村上參事官は其擔任地たる九州地方に出張せり。

十八日

▲清國觀光團は第一回貿易品博覽會を視察せり。
▲大阪商業會議所總會午後七時より開會。
▲伊太利萬國博覽會出品協會は農商務省陳列館樓上に於て發起人總會を開き職員を左の如く選擧せり。
會頭男爵　武井　守正　理事長　平山　英三
理事　長沼　守敬　同　山本安三郎
記長渡清の議可決せらる。

廿一日

▲全國硝子業者大會、名古屋市にて開館、來會者二百五十餘名加藤市長の祝辭あり。

廿二日

▲名古屋離宮御滯在中の東宮殿下は午前九時半共進會場に行啓せられたり、又閑院宮同妃殿下も午前十時に成らせられたりき。
▲大阪滯在中の澁澤男爵は中之島公會堂に於ける大日本商業學會主催の學術講演會に於て左の講演をなせり
兎角商工業に從事する實業家は公德心に缺くる點あるより世間或は特に商業道德の鼓吹を必要なりと說く者あり我々實業家は此點に於て深く顧る所なかる可からず云々。
▲横濱商業會議所役員會は午前九時より開催、日米兩商業會議所聯合協議會に大谷會頭を横濱會議所代表委員と爲す事に決定せり。
▲小松原農相は地方官會議の席上に於て漁業法改正と共に遠洋漁業奬勵法に付き一場の訓示をなせり。

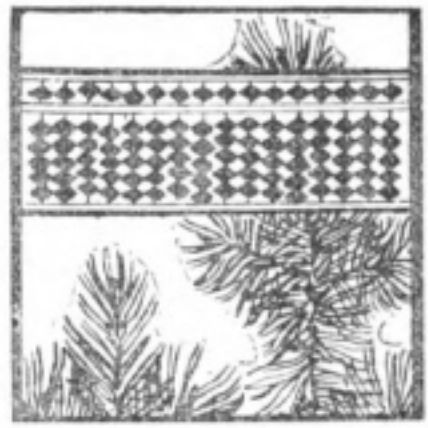
廿四日

▲横濱取引所にては午後一時より横濱グラウンドに於て合併祝賀の大園遊會を開けり。

二十日

▲東京商業會議所臨時總會開催、大橋副會頭、白石書

Digitized by Google
Original from UNIVERSITY OF IOWA



四月の商工業界

四月一日

▲旅順工科學堂授業開始、日本人五百名、清國人五百名を容る、設備を爲し第一期生として百十八名の學生を得、向後四年にて豫定人員に達せしむる筈也。

▲東京勸業協會陳列所に於て貿易博覽會開催、午前十時に其開場式を行ふ、武井會長の挨拶に次て小松原農相岡部府知事尾崎市長等の祝辭ありき。

二日

▲左の如き勅令官報にて公布さる。

花筵檢査規則中改正の件（輸出花筵は花筵檢査所の檢査に合格するを要す、檢査後加工したる時は效力を失ふ、七月一日より施行）

三日

▲大日本蠶絲會、福岡市にて開催、伏見宮殿下より令旨を賜はりたり、來會者一千餘名。

▲北豐島郡物産共進會、板橋小學校内に開催さる、總出品數は三十類、二千九百九十二點に達せり、

四日

▲名古屋商業會議所に於て全國菓子飴業者大會開かる席上梶川農商務技師の講演あり大要左の如し、日本には家屋織物器具等皆日本固有の特色あり、菓子も亦其一たるを失はず、菓を使用する風習ある我國は菓に調和す可き菓子を製造す可し、卽菓子も日本固有の美點と特長とを維持する必用あり云々。

五日

▲第一回愛知縣織物同業聯合會、愛知縣會議事堂に於て開かる、來會者三百名左の決議文を朗讀し正午散會す。

決議文

愛知縣の織物業の發展の爲め相當工業試驗場の設立を其筋に請願する事。

▲東京數學物理會の主催なる學術通俗講談會、午後六時より東京法科大學敎室にて開かる、田中館理學博士の「氣球及び飛行器の話」ありき。

六日

▲花筵同業組合は輸出花筵取締法の公布に付き臨時總會を御影東明館に開き（一）不合格花筵輸出禁止に關する件（二）花筵檢査標準に關する件の二提案に對し協議せり。

▲長崎佐賀兩縣清酒品評會佐賀市に於て開かる

七日

▲道府縣穀物改良協議會、農商務省會議室に開かる、出席者は米穀檢査所長、取引所役員同業組合代表者等

八日

▲第六回全國商業會議所事務協議會名古屋商業會議所に於て開會。

九日

▲全國商業會議所事務協議會引續いて開會、證明所設置并に仕切書に關する議案を協議せり。

十日

Digitized by Google
Original from UNIVERSITY OF IOWA

喜多村緑郎の藝者小篠は成金の野狐禪五坂熊次郎の辱めを受けまいと懐中鋏で喉を突いて、今や戀人稻木順一の暖い膝に倚りかゝつたまゝ息をひきとつた。江戸ッ子の勝田孝は伊達未亡人から七百圓を貰つて來て小篠を落籍し、義兄の順一に盡さんと此部屋へ馳せつけたが最早遲い。孝は口惜しさの餘り五坂を痛罵するが死んだ小篠は蘇生せぬのである、白羽の裾模様の付いた着物は亂れて、小篠の青白い頰に限り無き順一の熱涙がこぼれる、孝は熟と恨を籠めて血染の鋏を見詰める、やがて靜に幕が下りた。

本野工學士の詳細な說明を聽きながら一心に舞臺を眺めて居たキンケイド嬢は深く感動したやうに吐息をついて、左右の手を烈しく揉んだ。日頃は餘り牙えぬ頰が紅の色を帶びて茶色勝ちの眼が目的もなく天井の邊をさまよふた。

私は桟敷を出て窓に倚りかゝつた。冷い夜風が闇黑の中から湧き出るやうに私の額を吹く、窓の下は直ぐ本郷座の中庭である、庭の中央の祠の屋根、燈籠、鳥居が周圍の電燈に照されて丁度のやうに判然眼に映る、折柄しと〳〵降る雨の中を散り殘つた櫻の花が名殘なくこぼれて、小魚のやうな花瓣が祠の屋根にも鳥居にも亂れた。

『綺麗ですね、こう云ふ一夜が妾に日本を忘れさせぬ思出となるでしよう』

不意にキンケイド嬢が私の後に來て居て斯う私語いた、やがて一心に燈籠へ散り積む櫻の花を眺めながら、何か英詩を呟き始めた。下の廊下をいろんな女が通る、潰し島田の町家風の娘や、お納戸の羽織を引かけた年增や、電燈に横顏を照らさせながら櫻の花の間を縫ふが如く續いて行つた。

『藝者ガール、小篠！』

と不意にキンケイド嬢が叫んだ櫻の花の間から葡萄鼠のお召の裾をひきずりながら、白い素足をちら付かせた女の姿が見えたのである。氣のせいか其横顏が何となく凄かつた。之は本誌編輯部の同人が本郷座を見物した夜の事である。

Digitized by Google
Original from UNIVERSITY OF IOWA

平均約三十度の傾斜を爲し、炭層の厚さは最厚百七十五尺より最薄八十尺に至り、平均約百三十尺にして、炭層中の夾雜物は厚さ二十尺を超へず、含有炭量少くも八億噸に上るを以て、其の四分の一を採掘し得るものとするも、二億噸の出炭を爲すことを得べし、會社が政府より炭坑の引繼を受けたる當時の出炭高は一日三百六十噸に過ぎず、而も其設備は總て軍事の必要に出でたる急造的のものとして、一も永久の使用に堪ふるものなかりしが、會社は急速其改造に從事し、目下採炭する箇所は千餘寨三坑、楊柏堡二坑老虎臺二坑、合計七坑にして、設備改善の結果一日三千噸の出炭を有するに至れり。

右の外新に二大坑を採掘するの計畫を立てたり、卽ち千餘寨に一坑、之を大山坑と云ひ、四十二年十二月、千百六十尺の深さに於て著炭し、楊柏堡に一坑之を東鄕坑と云ひ四十三年四月八百五十八尺の深さに於て着炭したり、而して此兩坑完成の曉には、各坑毎日二千五百噸の出炭を有する豫定なり。

今毎半期に於ける撫順炭坑出炭高を示せば左の如し

期間	資炭高	鑛業收入	同上支出
四十年度上半期	九四、八九三噸	同下半期	一三八、四三二圓
四十一年度上半期	二〇四、五二九	同下半期	二八六、一九一
四十二年度上半期	三三五、四六七		
四十年度上半期	七六、九四九噸	六四七、〇六六圓	三四八、二五一圓
同 下半期	一二五、三七一	八三七、一五四	五八二、九六三
四十一年度上半期	二一一、三〇八	一、三二二、五〇三	八一六、一四四
四十一年度下半期	二三一、七〇五	一、三八〇、一一九	八五九、一三九
四十二年度上半期	三四四、四五七	一、九八三、二二七	一、三五五、六七二

（未完）

Digitized by Google
Original from UNIVERSITY OF IOWA

四十二年度上半期	一、〇二九、四一八	一、七七〇、二二三	五、八五八、一五八	二、六〇九、九七八

第二　海運

會社は廣軌列車の開通に伴ひ、歐亞交通上の便益を圖リ日本郵船會社汽船神戸丸を傭入れ、明治四十一年八月大連上海間の直航々路を開始せり、其便益は漸く世人に認識せられ、旅客貨物及び郵便物の輸送益々增加したるを以て、更に同社船西京丸を傭入れ、四十二年五月より神戸丸と共に毎週各一回の往復を爲すことゝせり今毎半期客貨輸送成績を示せば左の如し。

期間	乘船人員	貨物噸數	收入	支出
四十二年度上半期	一〇〇	四九五	五、八三二圓	三九、五五三圓
同　下半期	八四八	一〇、二六四	六六、七五〇	一六四、六四六
四十二年度上半期	八六六	一三、九一五	九〇、一六三	二三〇、七二三

四十三年一月より獨逸國「ハンブルヒ、アメリカン」會社は膠洲灣と大連間の交通を計る爲め上海大連間定期航海を開始したり、此船便は青島芝罘等寄港場所多きを以て、大連上海間四日を要し、滿鐵直營船便の二日を費すに比して二倍の差あり。

大速と日本內地との交通は毎週二回大坂商船會社の定期船あり、其他の不定期船を合せて大約隔日の船便あり。

第三　港灣

大連の築港は主として露國人の設計を襲ぎ其未成部分を補修するの計畫を立て、防波堤擴張、燈臺建設、港內浚渫上屋增築等目下其施設に從事せり。

埠頭荷役は四十年十月以後會社にて仲仕及び苦力を雇入れ之を直營することゝせり、今其以後の貨物積卸噸數及び埠頭營業收支を擧ぐれば左の如し。

期間	埠頭致著船數	船荷積卸噸數	埠頭營業收入	同上支出
四十年度下半期	六四〇	四二〇、六五四	四二五、六四四圓	四九六、五二六圓
四十一年度上半期	六五九	三四三、四六三	三一九、七九五	三二八、二〇六
同　下半期	七八一	七三五、一三九	七〇一、〇三三	五一八、四七〇
四十二年度上半期	六七三	六一五、〇五二	六三七、一六六	五三三、五九〇

第四　鑛業

撫順炭坑は奉天府の東約九里に在り、其炭田は渾河に沿ひたる走向を有して、延長殆ど五里に亙り、渾河に向ひて

Digitized by Google　Original from UNIVERSITY OF IOWA

れ、郵便物も亦此の線路に由ること、なれり。

奉天、安東縣間の輕便鐵道も、目下客貨の運輸を行ひつゝあれども、現に改築の工事に從ひつゝあれば、明治四十五年に至りて、其竣工を見るに至らば、韓國を經て歐洲に往來するの便も開け、日歐の交通は再び一日を減ずべきなり。

會社は漸次左の鐵道及び船舶會社と連絡運輸の契約を結び。

日本政府鐵道院、清國政府鐵道
露國東清鐵道及び亞比里亞諸鐵道
大阪商船會社、露國浦鹽義勇艦隊

直通切符は會社の重要驛及び前記各運輸業者及び萬國寢臺車會社幷に「トーマス、クック」會社の各地代理店にて發賣せらる。

今連絡運輸に依り重たる都府に至る旅程を揭げん

大連聖彼得堡間	十一日	大連伯林間	十三日
大連倫敦又ハ巴里間	十四日	大連上海間	三日
大連哈爾賓間	一日半	大連神戸間	二日
大連横濱又ハ東京間	四日	大連長崎間	三日

大連神戸間　三日　大連北京又ハ天津間　一日餘

滿洲の物產は大豆、豆粕、及び豆油を重なるものとし、高粱及び麥之に次くの有樣にして、長春を產地の中心點とし、廣く其南北に亙れり、故に其輸出の徑路は大連と浦鹽に分れ、南滿鐵道と東清鐵道とに由りて運輸せらる、近頃兩鐵道の間に運賃率協定の擧あるを以て、日ならずして一般の便益一層增加ずるに至るべし。

滿鐵會社の鐵道收入は開業以來長足の增加をなせり、安東線に於ては目下收支相償はずと雖も、之を差引きて尙多大の收入超過を見る、但し輸送貨物の主位を占むるものは大豆にして、其出荷は主として下半期に在るを以て、輸送貨物の數量及運輸收入は比較的下半期に多くして上半期に少きを免れず、收に其增減を比較せんと欲せば上半期は上半期と下半期は下半期と對照するを適當とす。

期間	乘車人員	貨物噸數	收入	支出
四十年度上半期	七〇四、三〇〇	三七七、五二〇	一、〇九五、四三五圓	二、七五七、四四六圓
〃同　下半期	八〇七、九二一	九六〇、七五六	一、三三四、一六八	二、三四四、一六八
四十一年度上半期	九二〇、九四六	一、〇九二、六九〇	一、五七二、七五一	二、九八七、五九九
同　下半期	九五七、一九四	一、三六八、一三五	一、九四四、九二一	二、五四四、八六八

Digitized by Google
Original from UNIVERSITY OF IOWA

社債八百萬磅を英國倫敦に於て募集することゝし、左の數回に分ちて之を募集したり。

	第一回	第二回	第三回
元金	四百萬磅	二百萬磅	二百萬磅
發行價格	九十七	九十八	九十七半
發行日	四十年七月十九日	四十一年六月一日	四十一年十二月六日
償還期	二十五ヶ年	三ヶ年	明治六十五年七月三十日

此合計手取七百四十九磅にして、日貨に換算し金七千五百二萬八百七十四圓なり、而して明治四十三年一月勅令を以て、更に社債は拂込株金の二倍に達する迄（但し資本總額を超過せざる額）政府の保證を許可せらるゝ事となれり。會社の事業は豫期以上の成功を收め、未だ政府の補給金を受くることなく、年六朱の配當を（政府に對する分は配當せず）なして、尙ほ多額の積立金をなしつゝあり。

會社が政府の引渡を受けたる以後實行したる事業は左に項を分ちて記載せん。

第一　鐵道

露國人の敷設せし軌條は五呎の廣軌にして單線なりしが

日本軍隊は內地の三呎六吋狹軌に用ひたる車輛を運轉せんが爲め、相當軌道に改築して之を使用せり、然るに會社は之を引繼ぎたる後四呎八吋半の標準軌道に改築し、且大連蘇家屯間二百三十八哩は之を復線となすの計畫を建て、著々工事を督し、僅に一年間にして之を竣工し、一方廣軌車輛を米國「プールマン」會社に注文し、翌四十一年六月一日より、新車輛を新軌條の上に駛走せしむるに至れり、而して其間一日も新舊兩種の列車を休止せしむることなく、既定の時刻表に依りて發著を行ひ、些の故障なく此の移り替りを行ふを得たり。

是より先狹軌時代に於て滿洲旅行の歐米人は車輛其他設備の不完全に付き、屢々攻擊を試みたりしが、米國式の一二等車、寢臺車、食堂車等を設備するに及んで此の攻擊全く止みたり。

大連、長春間の急行列車は、現今一週三回の往復にして浦鹽「イルクック」間急行車に接續し、大連に於ては上海航路に連絡し、奉天に於ては淸國の京奉鐵道線と接續し、歐亞交通に要する日時は、從前より殆と三分一に減少せら

Digitized by Google
Original from UNIVERSITY OF IOWA

り露國より讓り受けたる東清鐵道會社の所有鐵道中、長春以南の幹線及び支線幷に之に屬する一切の權利、特權、財産及び炭坑を金一億圓と見積り、五十萬株の出資として之を拂込み、其他の株式は第一回募集として十萬株を日清兩國人及び清國政府の出資に俟つこととしたるも、清國政府は之に應ずるの意なかりしを以て、日清兩國人より其の申込を受けたるが、其の應募額は實に千七十餘倍の多數に上りたり、尋で第一回拂込として十萬株の株主より額面十分一卽ち一株に付き二十圓宛を拂込ましめ、同年十一月二十六日會社の成立を見たり。

其役員は總裁一人、副總裁一人、理事四人以上、監事三人乃至五人と定め、正副總裁及び理事は政府之を命じ、監事は株主より之を選擧すること勅令の定むる所に依る、會社設立當時の總裁は男爵後藤新平氏、副總裁は中村是公氏なりしが現今は左の如し。

總裁　中村是公　副總裁　國澤新兵衞

理事　清野長太郎　久保田勝美　犬塚信太郎

田中清次郎　久保田政周　野々村金五郎

法學博士　岡松參太郎

監事　中橋德五郎　河上謙一　瀧兵右衞門

馬越恭平　岩下清周

會社は東京に本社を、支社を大連に置き（後本社を大連に移し、支社を東京に置く）尋で四十年四月一日政府出資に係る物件、及び奉天安東縣間輕便鐵道を政府より引受けて直ちに營業を開始せり。

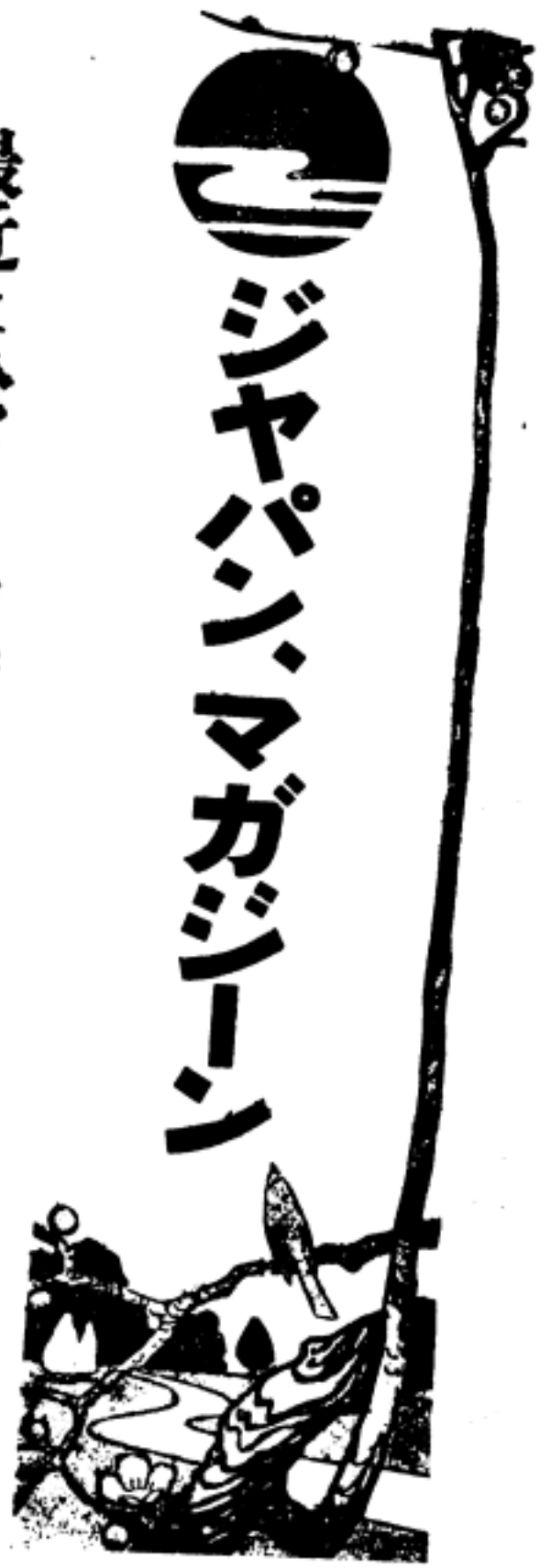
政府出資の鐵道中には新民屯奉天間の鐵道及び附屬建造物をも包含せしが、四十年四月、日清兩國間の新奉、吉長兩鐵道協約に基き、其後之を清國に引渡すこととなりたり。

六日會社の成立を見たり。

日本政府は特に會社に保護を與へ（一）株金の配當が年六朱の割合に達せざる時は政府は之に對して六朱の割合に達するに至るまでは配當を爲すを要せずとし（二）政府の出資に對しては會社が右以上の配當を爲し得るも純益を收むるに至るまでは配當を爲すを要せずとし（三）會社が社債を起すに當りては其元利金の償還に對して保證を與ふる事と定めたり。

會社は鐵道の改築其他の目的に使用する爲め、五分利付

Digitized by Google
Original from UNIVERSITY OF IOWA



第壹卷
第四號

最近に於ける南滿洲鐵道株式會社の事業

南滿洲鐵道株式會社は日本帝國の法律の下に設立せられたる會社にして、南滿洲に於て鐵道業其他之に附帶する事業を經營するものなり、現下に於て其の營業する項目左の如し。

鐵道運輸

大　連、長春間　四三七、七　南關嶺、旅順間一九、三
大石橋、營口間　一三、四　蘇家屯、撫順間三〇、八
奉天、安東縣間　一八八、七

船舶運輸

港灣
採炭撫順、烟臺、
旅館大連、旅順、長春、
電炭大連市街電車、電燈、
瓦斯

地方經營

此の會社は明治三十九年六月勅令第百四十二號を以て設立せられ、尋で政府より會社創立委員の任命あり、同八月定款を定めて認可を得たり、而して株金を二億圓株數を百萬株とし、日本政府は「ポルツマウス」日露媾和條約に依

Digitized by Google
Original from UNIVERSITY OF IOWA

畑作には苟も忘るべからざる

窒素肥料 **智利硝石**（硝酸曹達）

●智利硝石普及會は智利硝石肥料の施用法に付御説明と御指導とを爲すものに候

●智利硝石普及會は御申聞に對し、本肥料の施用法説明書を無代進呈可仕候

●智利硝石普及會は本肥料を賣買するものには無之候

●智利硝石普及會は御照會に應じ、本肥料販賣店の名を御通知可申候

本會の發行書（無代進呈）

一肥料改良論（智利硝石使用法説明）
一蔬菜の栽培
一桑の肥料
一煙草の肥料
一茶の栽培
一桃の栽培
一柑橘の栽培
一麻類の栽培

東京麹町區馬場先六番地
智利硝石普及會東洋本部
電話本局二九八九番

廣告

定價	部數	代價（郵税共） 內地清韓	外國
	一部	五十錢	六十六錢
	十二部	四圓五十錢	六圓五十錢

一廣告料　本誌廣告掲載御希望の方は御一報次第早速掛員差出し御相談可申上候

一前金　本誌代價、廣告料とも凡て前金に願上候

一爲替　は東京市京橋郵便局宛に御振込願上候

一御照會　は凡て往復はがき又は返信料御封入可被下候

一領收證　官廳役所の外は別に發送せず本誌到着を以て證となし可被下候

一宛所　御送金及編輯廣告に關する事項は凡て東京市京橋區山下町十八番地ジャパンアドヴアタイザー社內ジャパン、マガジーン社宛に願上候

明治四十三年五月二十日發行
明治四十三年五月十七日印刷

發行所　東京市京橋區山下町十八番地　ジャパン、マカジーン社
電話新橋二五七〇

發行兼編輯人　東京市麻布區笄町百七十五番地　山下彌七郎
ビー、ダブルユー、フライシャー

印刷人　東京市京橋區山下町十八番地　デー、ビー、マッコーマック

印刷所　東京市京橋區山下町十八番地　ジャパン、マガジーン社

大賣捌所　東京市京橋區山下町十八番地　ジャパン、アドヴアタイザー社

Digitized by Google　Original from UNIVERSITY OF IOWA

ジヤパン、マガジーン第壹卷第五號

目次

最近に於ける南滿洲鐵道株式會社の事業……浮藻音
幕間……ふ生
四月の商工業界
編輯室の窓から……

Digitized by Google
Original from UNIVERSITY OF IOWA

The Bank of Taiwan, Ltd.

Incorporated by Special Imperial Charter

Head Office :

TAIPEH, FORMOSA (Taiwan)

	Yen
Capital Subscribed	5,000,000
Capital Paid-up	5,000,000
Reserve Funds	1,710,000
Notes in Circulation	13,007,234

(*The above actual on 31st December 1909*)

At the extraordinary general meeting of the shareholders convened on 26th April 1910, the resolution was adopted for the increase of Yen 5,000,000 to the company's capital making the total capital Yen 10,000,000. By virtue of the statute No. 46 promulgated on 6th April 1910, the limit of the issue of bank notes, for the security reserve funds, was increased from Yen 5,000,000 to Yen 10,000,000

PRESIDENT
KAZUYOSHI YAGIU, ESQ.

VICE-PRESIDENT
TOTARO SHIMOSAKA, ESQ.

DIRECTORS
MUNEYOSHI TATSUNO, ESQ. ISOTATSU KAJIWARA, ESQ.

AUDITORS
KAHEI OTANI, ESQ. KINSABURO KATA, ESQ. RINGIKA, ESQ.

Branches and Agencies

AMOY	CANTON	DAIREN
FOOCHOW	GIRAN	HONGKONG
HOKOTO (PESCADORES)	KEELUNG	KOBE
LONDON	MOJI	NAGASAKI
NEWCHWANG	NEW YORK	OSAKA
SAN FRANCISCO	SHANGHAI	SHINCHIKU
SWATOW	TAICHU	TAINAN
TAKOW	TAMSUI	TOKYO
YOKOHAMA	ETC.,	ETC.

LONDON BANKERS

Parr's Bank, Ltd. **Yokohama Specie Bank, Ltd.**

Digitized by Google
Original from UNIVERSITY OF IOWA

ジャパン、マガジン

第壹卷第五號

Digitized by Google
Original from UNIVERSITY OF IOWA